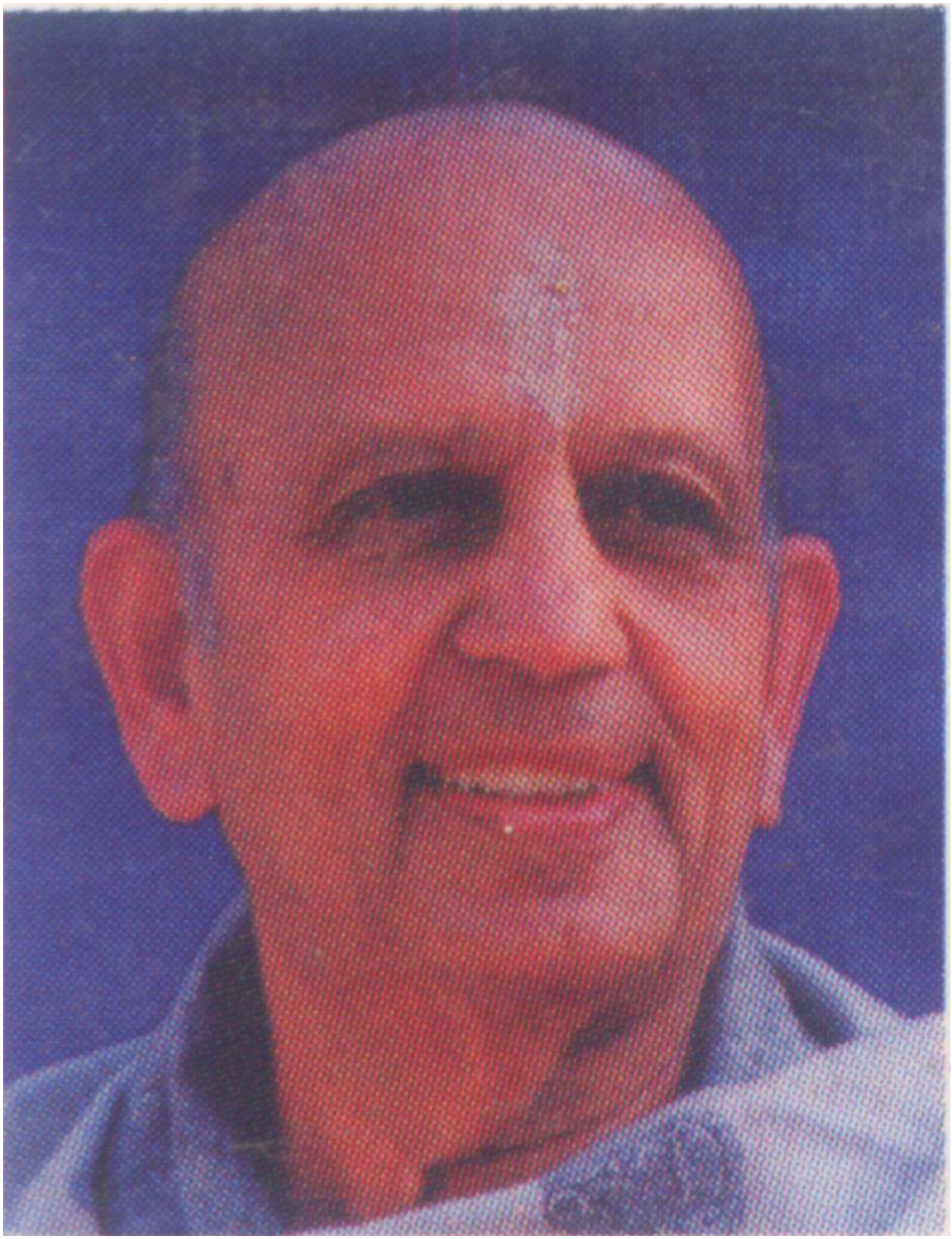
Puruṣha Sūkta

पुरुष सूक्त

(Text, Transliteration, Translation & Commentary)

S. K. Ramachandra Rao

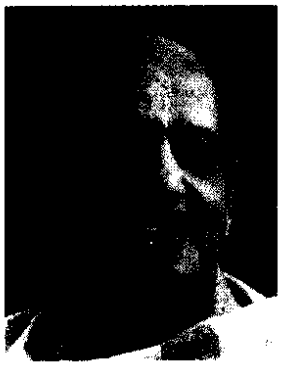




ISBN 81-7994-046-2

SAKSI
Bangalore

Rs.50 /-
U S $ 5



Dr. S.K. Ramachandra Rao

Vidyālankāra, Shāstra-Chūḍāmaṇi, Sangīta-Kalāratna, Veda Kamala, Professor Sāligrama Krishna Ramachandra Rao is a well-known scholar who combines traditional learning with modern research. Well versed in Sanskrit, Pāli. ardamāgadhi and several modern Indian languages and acquainted with Tibetan and some European languages, he has written extensively on Vedānta, Buddhism, Jainism, Indian Culture, Art and Literature.

In his professional career, however, he was a Professor of Psychology. He has headed the Department of Clinical Psychology in the National Institute of Mental Health and Neuroscience, Bangalore. and the Department of Indian Culture in the Collision College Study Center of the University of the Pacific (U.S.A.).

He has written more than sixty books in Kannada, a play in Sanskrit, and a Pāli commentary on a Buddhist classic. One of his books on Iconography in Kannada has won the State Sahitya Academi Award, as also another of his books on the Tirupati Temple.

Among his numerous English Publications are : three volumes of Encyclopaedia of Indian Medicine (Popular Prakashan, Mumbai), Tibetan Tantrik Tradition and Tibetan Meditation (Arnold Heinemann, Delhi), Consciousness in Advaita, and a series of six books on Indian temples (IBH Prakashana, Bangalore) and Origins of Indian Thought (Bangalore University); Kalpatharu Research Academy has published his Pratimā-Kosha in six volumes. Āgama-Kosha in Twelve volumes, Art and Architecture of Indian Temples in three volumes.

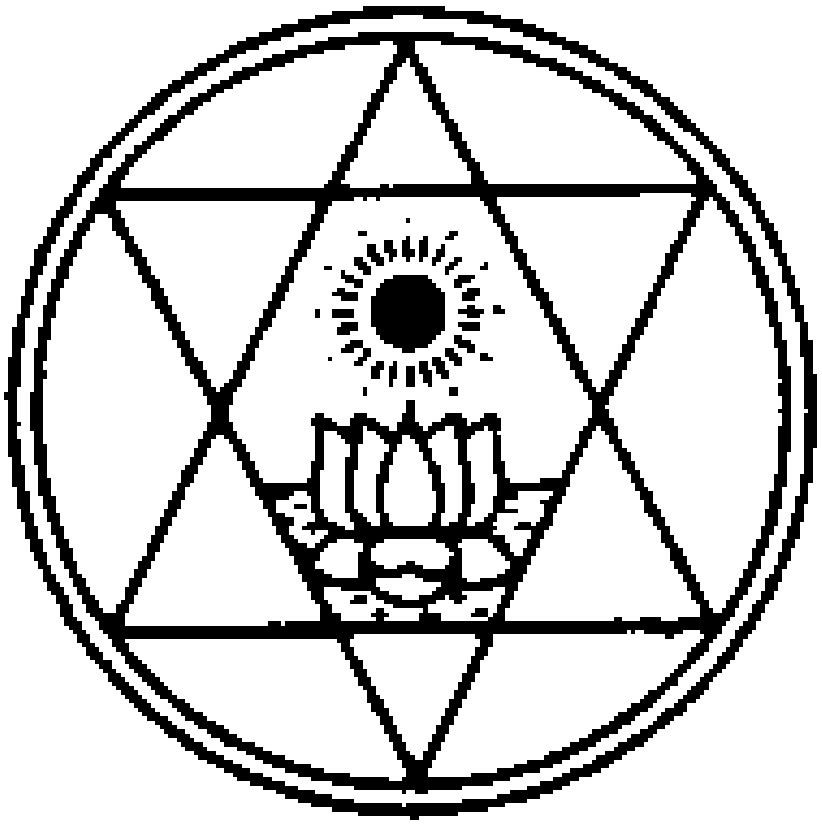
He is at present engaged in the 30-volume project Ṛgveda-Darṣana (sixteen volumes of which have appeared).

He is also musicologist, sculptor and painter, and has held some one man shows.

Puruṣha Sūkta

(Text, Transliteration, Translation & Commentary)

S. K. Ramachandra Rao



Sri Aurobindo Kapāli Sāstry Institute of Vedic Culture

Bangalore

Puruṣha-sūkta

(Text, Transliteration, Translation & Commentary)

Published by :

Sri Aurobindo Kapāli Sāstry Institute of Vedic Culture
63, 13th Main, 4th Block East, Jayanagar
Bangalore - 560011 [India]

Tel/Fax: 080-26556315, Mobile: 93412 33221
Email: info@vedah.com
Web: http://www.vedah.org

Pages: viii + 87

First Edition: 2006

ISBN 81-7994-046-2

Cover Design: T.V. Shankar

Price: Rs. 50 /-
US $ 5

Printers: Sreeranga Printers Pvt. Ltd., Bangalore - 560019

Contents

(i) Note to the Readers iv
(ii) Abbreviations vi
(iii) Transliteration Scheme vii
I. Introduction 1
1. Versions in the Four Vedās 1
2. Relation to Gāyatri Mantra 1
3. Meaning of Puruṣha 2
4. Prashna Upaniṣhad 3
5. Kaṭha Upaniṣhad 4
6. Muṇḍaka Upaniṣhad 5
7. Bṛhadāraṇyaka Upaniṣhad 8
8. Puruṣha and Sun 11
9. Creation and Prajāpati 12
10. Mudgala Upaniṣhat 17

II. Mantrās with Explanations
1. Mantra: 10.90.1 19
2. Mantra: 10.90.2 24
3. Mantra: 10.90.3 34
4. Mantra: 10.90.4 40
5. Mantra: 10.90.5 44
6. Mantra: 10.90.6 49
7. Mantra: 10.90.7 54
8. Mantra: 10.90.8 60
9. Mantra: 10.90.9 64
10. Mantra: 10.90.10 67
11. Mantra: 10.90.11 69
12. Mantra: 10.90.12 71
13. Mantra: 10.90.13 73
14. Mantra: 10.90.14 74
15. Mantra: 10.90.15 75
16. Mantra: 10.90.16 79

III. Epilogue 82
Appendix 83
Mantra-Text 83

(i) Note to the Readers

We are happy to present to the readers the second edition of the book, 'Puruṣha Sūkta' by the eminent scholar Veda Kamala Professor S.K. Ramachandra Rao. Clearly the Puruṣha Sūkta is the most well-known hymn in all the Vedās. But its deep meaning has not been explained in some detail anywhere using the traditional sources. In his preface to the first edition, he states that 'the idea of the Puruṣha has been explained in some detail and the enigmatic concept of Puruṣha-medha has also been considered in its proper perspective. It is hoped that by presenting this traditional interpretation, many of the misconception will be removed.'

The author's great contribution is to give excerpts from the Veda books such as the massive 'Shatapatha Brāhmaṇa, Taittirīya Āraṇyaka, Taittirīya Brāhmaṇa and other Upaniṣhad and Brāhmaṇa books. The concept of Puruṣha has been discussed in some detail by all the major Upaniṣhads, and this fact is not widely known. This book contains many of the relevant excerpts and their translation. Another great contribution is the handling of the topic of Creation and Prajāpati. We are not concerned here with the simplistic views of these topics in the Purāṇa. But the Brāhmaṇa and Āraṇyaka books throw a wealth of light on this topic. We are immensely grateful to Professor S.K. Ramachandra Rao for making all this knowledge accessible to a wider audience. He gives the Sanskrit quotations in Devanāgari or Roman script, and also their translations.

The first edition of the book was published by the Kalpataru Research Academy, Bangalore, under the chief editorship of Daivagna K. N. Somayāji. It was issued as volume 4 of the series, 'Rig Veda-Darshana'. All the material in this book dealing with Puruṣha Sūkta is from the above mentioned edition. To make this book reader-friendly, all the material in Sanskrit whether in Devanāgari or Roman script have been shifted to the bottom of the relevant page as footnotes. The long introduction has been divided into several sections and their subtitles are given by us.

It is worthwhile emphasizing that the material found in this book is not easily available elsewhere. Professor Rao has refrained from explaining topics which can be found elsewhere.

Our gratitude to Professor S.K. Ramachandra Rao, for giving us an opportunity to publish this edition and to the chief editor Sri Daivagna K.N. Somayaji, the chief administrator Sri V.R. Gowri Shankar and Sri Sri Sri Bharati Tīrtha Swamiji of Sri Sringeri Sharada Peetha for bringing the knowledge of Indian Culture, tradition, philosophy, spirituality, medicine, architecture etc., to a wider public through the series of books under the auspices of Kalpataru Research Academy.

14-01-06 **-Publisher**

Makara Sankrānti

(ii) Abbreviations

Ai. Br:	Aitareya Brāhmaṇa
BD:	Bṛhad Devata
Brh. U:	Bṛhadāraṇyaka U.
Chh. U:	Chhāndogya U.
Mu. U:	Muṇḍaka U.
Pr. U:	Prashna U.
ṚK:	A ṛk mantra in one of the various metres
RV:	Rig Veda Samhitā (the Shākala recension)
RV (4.6.10):	Mantra 10 of Sūkta 6 of Maṇḍala 4 of RVS [A triplet always refers to a RV mantra even if the prefix RV is absent.]
RV (10.81):	Sūkta 81 of Maṇḍala 10 of RV
SB:	Shatapatha Brāhmaṇa
SYV:	Shukla Yajur Veda Samhitā
Shvet. U.:	Shvetāshvatara U.
Tai. U:	Taittirīya U.
TA:	Taittirīya Āraṇyaka
TB:	Taittirīya Brāhmaṇa
TS:	Taittirīya Samhitā of Kriṣhṇa Yajur Veda
TS (4.6.5.3):	Mantra 3, Anuvāka 5, Prapāṭhaka 6, Kāṇḍa 4 of TS
U:	Upanishad
VS:	Vājasaneyi Samhitā of SYV
VS (15.7):	Mantra 7 in adhyāya 15 of VS

(iii) Transliteration Scheme

We give below the Roman symbols corresponding to the various Devanāgari letters, used in the transliteration of the mantrās given in this book.

We have mostly used the relatively common convention for transliterating the Devanāgari text into Roman script, avoiding some of its obvious shortcomings. For instance the Samskṛt च is written as *ca* which most people pronounce as *ka* as in cat or car, whereas च should be pronounced as *cha* as in *chug.* च is assigned *cha.* Similarly श is sha, ष is ṣha.

Deva nāgari	Roman Symbol	Examples
Short Vowels		
अ	a	cut, but, run Never as English a
इ	i	pit, sit, fit
उ	u	put, full
Long vowels:		
आ	ā	cop, mar, bar
ई	ī	need, see
ऊ	ū	soon, moon
Other vowels:		
ए	e	say, may
ओ	o	more, sore, toe
ऐ	ai	site, might, light
औ	au	pout, out,
ऋ	ṛ	merrily; see note

Consonants:		
क्	k	kick, kite, cut
ग्	g	gut, gig, go
च्	ch	chug, church
ज्	j	jug, jig, jar
ट्	ṭ	tub, tiger
ड्	ḍ	deed, dog
त्	t	math, thin
द्	d	mother, gather
प्	p	pun, pat, peet
ब्	b	bin, bar, bun
म्	m	man, me, mist
न्	n	net, nose
य्	y	yes, yet
र्	r	red
ल्	l	life, lid
व्	v	water, wood
स्	s	sing, sit
ष्	ṣh	ship, sheet, dish
श्	sh	sure, see note
ह्	h	hut, hit

Aspirated Consonants

The first ten consonants above have their aspirated associates given below indicated by adding a letter 'h'. These letters have to be pronounced with more air i.e., exhaling.

ख्	kh	inkhorn	ध्	dh	
घ्	gh	loghut	ठ्	ṭh	anthill
छ्	chh	hitchhike	ढ्	ḍh	redhead
झ	jh	hedgehog	फ्	ph	uphill
थ्	th		भ्	bh	abhor

Other Letters

ङ् ng or ñg as in sing.

ण् ṇ (with the tongue in the upper palate).

ऋ ṛ something between '*ri*' nor '*ru*' Examples are: *ṛtu, ṛta* etc. As an exception, *ṛk* and *rik* are same; Ṛk Veda, Rig Veda are same.

श sha something between sa and ṣha.

ज्ञ jña or jn ज्ञानम् (jñānam), or in यज्ञ (yajna)

ः Samskṛt visarga; pronounced with exhalation.

For example: कः is kaḥ,

धुः dhuḥ, pronounced dhuhu (as in madhuhu);

विः viḥ, pronounced kavihi.

ṁ: anusvāra, pronounced half m.

ऽ is a conjunction that indicates 'a'; mā+amṛtāt becomes māऽmṛtāt मा+अमृतात् = माऽमृतात्

I. Introduction

1. Versions in the four Vedās

The hymn known as Puruṣha Sūkta (or Paurusha) which is to be found originally in RV (10.90), is also found in VS (31.1), SB (13.6.2.11), TA (3.12.1), and Āpastamba Shrauta Sūtra (16.28.3; 20.20.2). It is referred to as 'Sahasra Shīrṣha Sūkta' in Vṛddhahārīta Samhita (5.3.86), and as 'Sahasrākṣha Sūkta' in Baudhāyana Dharma Shāstra (4.7.5). There is another hymn in Taittirīya Āraṇyaka (10.11), (Mahānārāyaṇa U. 13) which begins with the words *sahasra shīrṣham devam,* and which is also a eulogy of Puruṣha, and significantly this is named *mahā nārāyaṇīyam,* pertaining to Nārāyaṇa who is the seer of the Puruṣha-Sūkta.

2. Relation to Gāyatri Mantra

It is said that the Savitṛ of the Gāyatrī mantra occurring in RV (3.62.10) is identical with the Puruṣha of Puruṣha-Sūkta RV (10.90), and that the entire Vedic canon follows the lead of Puruṣha Sūkta (*vedāh puruṣha sūktagāḥ*). The Chhāndogya Upaniṣhad (3.12.5,6), while eulogizing the Gāyatri mantra cites a mantra from Puruṣha sūkta (10.90.3), with the words *tad etad ṛchābhyanūktam,* and draws a correspondence between the four pādās (lines) of Gayatrī and the four pādās (quarters) of Puruṣha. Shankara's comments thereon are illuminating: Gāyatri is the name for Brahman. But Gāyatri represents the mutable world of names and forms, and Brahman is beyond this; higher than this; for Brahman is the reality, immutable and indescribable, Brahman is called Puruṣha, for he completes the three pādās of Gāyatrī, perfecting it (*puruṣhaḥ sarva pūraṇāt*), and he abides in the human heart without really revealing himself (*puri shayanāt*). All phenomena, although distinguished into three realms, three branches of learning, and three vital currents (corresponding with the three pādās of Gāyatrī) is in fact but one aspect of Gāyatrī (or Brahman); comprising of all phenomena, mobile and immobile; and beyond this is the fourth pāda of Gāyatrī (*darshata*), which is the spirit that is responsible for the three other pādās. The part that

is manifest is no doubt suggestive of the Puruṣha's glory and majesty; but the real nature of Puruṣha is higher than this. "Puruṣha is perfection. And the entire Veda and all the scriptural lore are a statement of this transcendental nature of Puruṣha", according to Ānanda-tīrtha.[1]

3. Meaning of Puruṣha

The expression *puruṣha* is not to be construed in the sense of 'man' (human being), although this meaning became prevalent at a later age. It is never employed in the Vedic hymns in this sense.

The expression *puruṣha* etymologically signifies that which goes ahead (*purati agre gachchhati),* 'that which fills all with strength' (*piparti pūrayati balam yaḥ*), 'that which lies inside the township' (*puri shete yaḥ*) (SB) (*puraḥ kuṣhan* Uṇādi-Sūtra, 4.74). It is derived from the root *pṝ* which has the sense of protecting, pervading, filling (*pālana-pūraṇayoḥ*). The word has the meaning of the spirit in contradistinction to matter (*prakṛti);* in the Sānkhya system of thought, Puruṣha (masculine gender) is distinguished from *prakṛti* (matter, nature, feminine gender). *prakṛti* evolves, changes and binds; but it is inert and has therefore to depend upon the presence of Puruṣha, to enliven, impel and vivify. Puruṣha here corresponds to Savitṛ in the sense of stimulator or creator of all things. All things in their individual forms are regarded as 'embodied' (viz. having bodies, which are filled by souls, and hence called *puras*). We read in Bhāgavata (7.14.37):[2]

[1] स पूर्णत्वात्पुमान्नाम पौरुषे सूक्त ईरितः ।
स एवाखिलवेदार्थः सर्वशास्त्रार्थ एव च ॥

sa pūrṇatvāt pumān nāma paurushe sūkta īritaḥ, sa evākhila vedārthaḥ sarva shāstrārtha eva cha

[2] पुराण्यनेन सृष्टानि नृ तिर्यगृषि देवताः ।
शेते जीवेन रूपेण पुरेषु पुरुषो ह्यसौ ॥

purāṇi anena sṛṣhṭāni nṛ tiryag ṛṣhi devatāḥ
shete jīvena rūpeṇa pureṣhu puruṣho hyasau

The Puruṣha is so called because he creates all the species of beings (*puras*), humans, beasts, sages and gods, and lies in each of the beings in the form of soul. Elsewhere, puruṣha is identified with Viṣhṇu, for he abides within the body which is called *pura:*[3]

It is in this sense that the lexicon, *Amara-kosha,* takes the word Puruṣha as synonymous with 'atman' (3.3.218). Puruṣha, as the ultimate and unitary cosmological principle as well as the subtlest psychic reality, occurs in the hymns of Rig Veda, and in the Upaniṣhads.

4. Prashna Upanishad (5.5)

Here Puruṣha is identified with the person who is the inner spirit of the Sun (*sūrya antargata-puruṣha*), who is to be contemplated upon Om (with three constituent sounds: a, u and ma). One who meditates on this supreme and transcendental Puruṣha, resplendent with the lustre of the sun, will be freed from all sins, even as the serpent discards its old and worn out skin.[4]

In this state of liberating enlightenment, the devotee has the vision of Puruṣha, who abides hidden within his own body (or heart), and who is beyond this 'soul-mass' (*jīvaghana*), which is available for immediate experience:[5]

The idea of 'soul-mass' refers to Hiraṇya-garbha, the primeval source of all beings. This Hiraṇyagarbha is explained by Shankara[6] as the very own self of all transmigrational and embodied souls; it is

[3] पुरुसंज्ञे शरीरेऽस्मिन् शयनात्पुरुषो हरिः ।

puru samjñe sharīre asmin shayanāt puruṣho hariḥ

[4] यः पुनरेतं त्रिमात्रेण ओमित्यनेनैवाक्षरेण परं पुरुषमभिध्यायीत । स तेजसि पुरुषे सम्पन्नः । यथा पादोदरस्त्वचा निर्मुच्यत एवं ह वै स पाप्मना विनिर्मुक्तः।।

yaḥ punar etam trimātreṇa omiti anena evākṣhareṇa param puruṣham abhidhyāyīta sa tejasi puruṣhe sampannaḥ yathā pādodaras tvachā nirmuchyata evam ha vai sa pāpmanā vinirmuktaḥ (Pra. U. 5.5)

[5] स एतस्मात् जीवघनात् परात्परं पुरिशयं पुरुषमीक्षते ।। (Pra. U. 5.5)

sa etasmāt jīvaghanāt parātparam purishayam puruṣham īkṣhate

[6] sarveshām samsāriṇām jīvānām ātma-bhūtaḥ

the inner spirit which is the distinguishing mark of the beings;[7] in it are settled all the souls.[8] It is the inner reality of all physical constitutions (*sarva sharīrānu praviṣhṭam*), which can be contemplated upon as the very principle that abides in the solar orb. Īsha Upaniṣhad (16) speaks of this indwelling reality as the Puruṣha,[9] whose limbs are the three *vyāhṛtīs*. The same reality fills and animates the entire universe as the spirit (vital energy) and consciousness.[10]

5. Kaṭha Upaniṣhad

The Puruṣha is described in (2.1.12) (or (4.12)) as of the size of the thumb (*anguṣhṭha-mātraḥ*), and dwelling in the centre of ones own being (*madhya ātmani)*. The measure of the thumb signifies the extent of the heart-lotus, within the opening of which the spirit rests and where the yogīs can visualize it with case. And the Puruṣha is luminous like fire, but devoid of smoke (4.13, *jyotir ivādhūmakaḥ*). This reality is all-inclusive and transcendent: sense-functions (*indriya*) are superior to the physical organs; mind (*manas*) is higher than the sense-functions; consciousness (*buddhi, sattva*) is higher than mind; and the soul (*mahān*) is superior to consciousness. Higher than the soul is the unmanifest ground of all phenomenal existence (*avyakta*). Transcending even this unmanifest is Puruṣha. Transcendence or superiority is in terms of inclusion (*vyāpakatva*), Ka. U. (2.3.7,8) (or (6.7, 6.8)).[11] What is higher includes the lower.

[7] sa hyantarātmā linga rūpeṇa sarva bhūtānām

[8] tasmin hi lingātmani samhatās sarve jīvāḥ

[9] yosāvasau puruṣhaḥ, comm: āditya maṇḍalastho vyāhṛtyavayavaḥ puruṣhaḥ, purusha ākāratvāt

[10] pūrṇam vā anena prāṇa-buddhyātmanā jagat-samastam iti puruṣhaḥ (Shankara)

[11] इन्द्रियेभ्यः परं मनो मनसः सत्त्वमुत्तमम् । सत्त्वादधि महानात्मा महतोऽव्यक्तमुत्तमम् ॥ अव्यक्तात्तु परः पुरुषः व्यापकोऽलिङ्ग एव च । यं ज्ञात्वा मुच्यते जन्तुरमृतत्वं च गच्छति ॥

indriyebhyaḥ param mano manasaḥ sattvamuttamam sattvādadhi mahānātmā mahato avyaktam uttamam avyaktāttu paraḥ puruṣhaḥ vyāpako aliñga eva cha yam jñātvā muchyate jantur amṛtatvam cha gachchhati

The unmanifest which is the highest in the phenomenal series is also called *ākāsha,* which is all pervasive. Ākāsha, 'Vāyu' and prāṇa' signifies the soul (*jīva*),[12] according to Brahma Vidyopanishat (14). And Puruṣha who transcends *ākāsha,* cannot be perceived or identified by my sign that is valid in the phenomenal sphere, therefore it is called *aliñga,* (Shankara).[13]

6. Muṇḍaka Upaniṣhad

It not only identifies Puruṣha with immutability and eternity, but speaks of him as filling all things from within and without, although devoid of form.[1] He is not to be mistaken for the undifferentiated, unmanifest, unchanging and undying world-principle (*akṣhara*) which is the ultimate stuff and source of all existence; he is in fact beyond it (*akṣharāt parataḥ paraḥ*). Given below is the explanation offered by Shankara:[2]

Here, two aspects of *akṣhara* are distinguished: one which has names and forms, and constitutes the source of all effects (bodies) and their instruments (senses); and the other free from all such conditions. The latter is undifferentiated (*avyākṛta*), and is unchanged amidst all change in the phenomenal presentation. This is the undying world-principle; and the aspect transcending it is Puruṣha that is free and pure, altogether unconditioned by phenomenal processes.

[12] vāyuḥ prāṇas tathākāshaḥ trividho jīva samjñakaḥ

[13] lingyate gamyate yena tal lingam, buddhyādi; tad avidyamānam

[1] divyo hi amūrtaḥ puruṣhaḥ, sa bāhya abyantaro hi ajah', (2.1.2).

[2] अतः अक्षरात् नामरूपबीजोपाधिलक्षितस्वरूपात् सर्वकार्यकरणबीजत्वेन उपलक्ष्यमाणत्वात् परं तत्त्वं तदुपाधिलक्षणं अव्याकृताख्यमक्षरं सर्वविकारेभ्यः तस्मात् परतः अक्षरात् परः । निरुपाधिकः पुरुष इत्यर्थः । यस्मिन् तदाकाशाख्यमक्षरं सव्यवहारविषयं ओतं प्रोतं च ॥

ataḥ akṣharāt nāmarūpa bījopādhi lakṣhita svarūpāt sarvakārya karaṇabījatvena upalakṣhyamāṇatvāt param tattvam tadupādhilakṣhaṇam avyākṛtākhyamakṣharam sarvavikārebhyaḥ tasmāt parataḥ akṣharāt paraḥ nirupādhikaḥ puruṣha ityarthaḥ yasmin tadākāshākhyam akṣharam savyavahāraviṣhayam otam protam cha

Muṇḍaka Upanishad (2.1.2) also points out that it is from the former aspect of Puruṣha that the World proceeds: life-processes, mind, sense-functions, elemental bricks of the material world and the entire universe. In a sense, the universe itself is this Puruṣha (2.1.10 *puruṣha evedam vishvam*), and it is hidden in the heart-cave of all living beings (*nihitam guhāyām'*, op. cit.). And this Puruṣha is conceived in human image (*puruṣha-vidha* cf. also Bṛhadāraṇyaka (1.4.1) *ātmaivedam agra āsīt puruṣha vidhaḥ*), and is identified with Prajāpati [3] and Rāmānuja described him as the primordial creator, (*ādi-kartā cha bhūtānām*). The human imagery regards Agni as the Puruṣha's head, Sun and Moon as his eyes, the directions all-round as his ears, the Veda as his speech (viz. open mouth); Vāyu is his vital current, and the whole universe is settled in his heart. The earth itself emanates from his feet. And this Puruṣha is the inner spirit of all creatures.[4]

The Upaniṣhat proceeds to remind us of what the Puruṣha Sūkta itself elaborates; that the three Vedās emanate from the Puruṣha as also all the sacrifices and offer the initiations into them, the year with all the seasons, the performers of rituals, the worlds, and all kinds of creatures (human, angels, beasts, birds and so on). The text adds that in-breathing and out-breathing, the ritual offerings, the penances and austerities, faith, truthfulness and duties devolving on us, all come out of this Puruṣha and take shape.[5]

[3] comm. of Shankara on the Bṛhadāraṇyaka passage cited above; ātmeti prajāpatiḥ prathamāṇḍajaḥ sharīrī abhidhīyate

[4] एतस्माज्जायते प्राणो मनः सर्वेन्द्रियाणि च । खं वायुर्ज्योतिरापः पृथिवी विश्वस्य धारिणी ॥ Mu. U. (2.1.3)

etasmāt jāyate prāṇo manaḥ sarvendriyāṇi cha kham vāyur jyotir āpaḥ pṛthivī vishvasya dhāriṇī

अग्निर्मूर्धा चक्षुषी चन्द्रसूर्यौ दिशः श्रोत्रे वाग्विवृताश्च वेदाः । वायुः प्राणो हृदयं विश्वमस्य पद्भ्यां पृथिवी ह्येष सर्वभूतान्तरात्मा ॥ (2.1.4)

agnir mūrdhā chakṣhuṣhī chandrasūryau dishaḥ shrotre vāgvivṛtāḥ cha vedāḥ vāyuḥ prāṇo hṛdayam vishvam asya padbhyām pṛthivī hyeṣha sarva bhūtāntarātmā

[5] बह्वीः प्रजाः पुरुषात्संप्रसूताः ॥ (2.1.5)

bahvīḥ prajāḥ puruṣhāt samprasūtāḥ

The account is completed by drawing our attention to the fact that this Puruṣha is in fact the indwelling spirit of beings; he abides in the interior of the being, like the very Self of the self, enveloped by the gross body and the elemental ingredients thereof:[6]

Prashna Upanishad

Here is a similar account of the Puruṣha as the indwelling spirit in all creatures, and as the ground on which all factors of physical existence arise. The factors constitute the form of the Puruṣha. They incline towards the Puruṣha image (*purushāyaṇāḥ*). But when they reach the Puruṣha, they lose their individual distinguishing marks and become known as the Puruṣha himself, even as the rivers that flow towards the ocean. The factors that constitute our physical existence are all settled in the Puruṣha, like spokes of the wheel in the hub (Prashṇa U. 6.2, 6.5, 6.6).[7]

तस्माद्दचः साम यजूंषि दीक्षा यज्ञाश्च सर्वे क्रतवो दक्षिणाश्च ।
संवत्सरश्च यजमानश्च लोकाः सोमो यत्र पवते यत्र सूर्यः ॥ (2.1.6)

tasmād ṛchaḥ sāma yajūmṣhi dīkṣhā yajñāḥ cha sarve kratavo dakṣhiṇāḥ cha samvatsaraḥ cha yajamānaḥ cha lokāḥ somo yatra pavate yatra sūryaḥ

तस्माच्च देवा बहुधा संप्रसूताः साध्या मनुष्याः पशवो वयांसि ॥
प्राणापानौ व्रीहियवौ तपश्च श्रद्धा सत्यं ब्रह्मचर्यं विधिश्च ॥ (2.1.7)

tasmāt cha devā bahudhā samprasūtāḥ sādhyā manuṣhyāḥ pashavo vayāmsi prāṇāpānau vrīhiyavau tapaḥ cha shraddhā satyam brahmacharyam vidhiḥ cha

[6] येनैष भूतैस्तिष्ठति ह्यन्तरात्म ॥ ९ (2.1.9)

yenaiṣha bhūtaiḥ tiṣhṭhati hi antarātmā

[7] इहैवान्तः शरीरे सोम्य स पुरुषो यस्मिन्नेताः षोडशकलाः प्रभवन्तीति ॥ (6.2)

ihaivāntaḥ sharīre somya sa puruṣho yasmin etāḥ ṣhoḍashakalāḥ prabhavanti iti

षोडशकलाः पुरुषायणाः पुरुषं प्राप्यास्तं गच्छन्ति भिद्येते चासां नाम रूपे पुरुष इत्येवं प्रोच्यते ॥ Prashṇa U. (6.5)

ṣhoḍashakalāḥ puruṣhāyaṇāḥ puruṣham prāpyāstam gachchhanti bhidyete chāsām nāma rūpe puruṣha ityevam prochyate

अरा इव रथनाभौ कला यस्मिन्प्रतिष्ठिताः ॥ (6.6)

arā iva ratha nābhau kalā yasmin pratiṣhṭhitāḥ

7. Bṛhadāraṇyaka U.

Bṛh. U. (1.4.1)[8] derives the word 'Puruṣha' in an altogether different manner. It is said here that the word has two parts, *pura* (*pūrvam,* at the beginning) and *auṣhat* (burnt up, destroyed). The first part refers to the period prior to the creative process, while the second to the elimination of all obstructions and deficiencies. The entire passage (1.4.1) begins with the statement that at the very beginning was this Self (*ātmā*) alone (and nothing other than this), and it assumed (for purposes of creation) the figure of a human being (*puruṣha-vidha*), viz. a composite being with organs like head, hands etc. (according to Shankara), or with the well-known sheaths, three (speech, mind and vital current) or five (*anna-maya, prāṇa-maya, mano-maya, vijñāna-maya* and *ānanda-maya*) (according to Rāmānuja). The three sheaths in fact represent the three realms (*loka*): Speech is this earth (*pṛthivī),* mind or manas is the mid-region (*antarikṣha,* and vital current or prāṇa is the yonder world (*dyauḥ*). Alternately, they stand for celestial beings (*devāḥ*), the ancient fathers (*pitaraḥ*) and the human beings (*manuṣhyāḥ*) respectively. The three realms constitute the body of this Puruṣha or Prajāpati; and in this sense he is *virāj.* The pre-virāj state is Brahman (absolute, undifferentiated, unconditioned, independent of all transactional modes of names and forms). Sureshvara's Vārtika on the above text, however, states that from Brahma came out the Virāj, and from Virāj the Puruṣha; from that, was brought forth all

[8] आत्मैवेदमग्र आसीत्पुरुषविधः । सोऽनुवीक्ष्य नान्यदात्मनोऽपश्यत् । सोऽहमस्मीत्यग्रे व्याहरत् । ततोऽहंनामाभवत् । तस्मादप्येतर्ह्यामन्त्रितोऽहमित्येवाग्र उक्त्वाऽथान्यन्नाम प्रब्रूते, यदस्य भवति ।

ātma idam agra āsīt puruṣha vidhaḥ, so anuvīkṣhya nānyad ātmano apashyat so aham asmīti agre vyāharat, tato aham nāmābhavat, tasmād api etarhi āmantrito aham iti agra uktvā atha anyan nāma prabhūte, yad asya bhavati

स यत्पूर्वोऽस्मात्सर्वस्मात् सर्वान्पाप्मन औषत् तस्मात्पुरुष, ओषति ह वै स तं योऽस्मात्पूर्वो बुभूषति य एवं वेद ॥

sa yat pūrvo asmāt sarvasmāt sarvān pāpmana auṣhat tasmāt puruṣha, oṣhati ha vai sa tam yo asmāt pūrvo bubhūṣhati ya evam veda

creatures.[9] In this explanation, Puruṣha is identified with Manu, the first-born and the progenitor of all beings. The Upaniṣhadic passage speaks of Ātman in the sense of the primordial creative urge, which involves the human image.

This Ātman with the human image is indeed Prajāpati, the creator of all beings. He reflected on the situation prior to creation, and found that there was nothing whatsoever besides himself viz. no one to lord over himself or restrain in any way. He ejaculated 'I am' (*aham asmi),* and that became his nomenclature. That is the way in which all beings began identifying themselves. The 'I', pointing out to the self (*ātman*), was devoid of all limiting conditions.

Prajāpati, in other words, was perfectly free to create whatever he fancied; he had nothing to curtail his powers or his choice. This is what is meant by his having burnt all obstructions at the very beginning. (End of 1.4.1)

Bṛhadāraṇyaka Upaniṣhat (2.3.1) points out that Brahman has two dimensions: with form (*mūrta*) and without form (*amūrta*). The former is accessible for transaction, while the latter is not. The former is available for direct observation (*pratyakṣha*), while the latter is only indirectly experienced (*parokṣha*). The purport of this distinction is to explain that the Puruṣha who is the indwelling spirit of the solar orb is also the Pumsha who abides in the right eye of a being. The formless details include air (*vāyu*) and the atmosphere (*antarikṣha*). They are devoid of death of destruction, and are unmoving as well as pervasive. These two elements are in contrast to the third element, namely earth (*pṛthvī),* which is subject to death, decay and destruction. The essence of the three elements is the solar orb (maṇḍala) which word is derived from *maṇḍa,* having the sense of essence, cream, substance) (cf. Br. 2.2.2) according to Sureshvara.[10]

[9] विराजमसृजद् ब्रह्मा सोऽसृजत्पुरुषं विराट् । पुरुषं तं मनं विद्धि यस्येयं मानवी प्रजा ॥

virājam asṛjad brahmā so asṛjat puruṣham virāṭ puruṣham tam manam viddhi yasya iyam mānavī prajā

[10] सारस्त्रयाणां भूतानां रसो मण्डलमुच्यते । एतत्साराणि हि त्रीणि भूतान्याहुर्मनीषिणः ॥

sāras trayāṇām bhūtānām raso maṇḍalam uchyate, etat sārāṇi hi triṇi bhūtāni āhur manīṣhiṇaḥ

Bṛh. U. (5.5.2)

The expression *maṇḍala* which occurs in Bṛh U. (5.5.2) (given in footnote 15) is a technical one, which is employed in the context of the own-nature of the ultimate and indivisible constituents of the universe (*niravayava paramāṇunām svarūpam*), which are operational nevertheless; they are the causes for elements to come into existence. The solar orb or the *maṇḍala,* short for *āditya-maṇḍala,* (in 5.5.2) is the causative essence of the three realms or elements: *vāyu, antarikṣha* and *pṛthvī.* In this sense it is Hiranya-garbha or the golden womb, and also Prāṇa, the main life-principle (2.3.3).[11]

In the adhyātma context, the right eye is regarded as the essence (*rasa*) of a being, who in turn is the essence of the three factors (vāk, manas and prāṇa). And the 'person in the right eye' is the embodied soul (*lingātma*), for it is the right eye that is mainly the basis for the individual's transactions and phenomenal existence (2.3.4):[12]

[11] अथामूर्तं वायुरन्तरिक्षं च । एतदमृतमेतद्यदेतद्त्यत् । तस्यैतस्यामूर्तस्य एतस्यामृतस्य । एतस्य यतः एतस्य त्यस्य एष रसो य एष एतस्मिन्मण्डले पुरुषः तस्य ह्येष रसः । इत्यधिदैवतम् ॥ Bṛh. U. (2.3.3)

atha amūrtam vāyur antarikṣham cha etad amṛtam etad yad etat tyat tasya etasya amūrtasya etasya amṛtasya etasya yataḥ etasya tyasya eṣha raso ya eṣha etasmin maṇḍale puruṣhaḥ tasya hyeṣha rasaḥ iti adhidaivatam

द्वे वाव ब्रह्मणो रूपे मूर्तं चामूर्तं च ॥ मर्त्यं चामृतं च । स्थितं च यत् । सच्च त्यच्च ॥ (2.3.1)

dve vāva brahmaṇo rūpe mūrtam cha amūrtam cha martyam cha amṛtam cha sthitam cha yat sat cha tyat cha

[12] अथाध्यात्मम् । इदमेव मूर्तं यदन्यत्प्राणाच्च । यश्चायं अन्तरात्मन् आकाशः । एतन्मर्त्यम् एतत् स्थितम् । एतत् सत् । तस्य स्थितस्य एतस्य सतः एष रसो यच्चक्षुः । सतो ह्येष रसः ॥ Brh. U. (2.3.4)

atha adhyātmam idam eva mūrtam yad anyat prāṇāt cha yat cha ayam antarātman ākāshaḥ etan martyam etat sthitam etat sat tasya sthitasya etasya sataḥ eṣha raso yat chakṣhuḥ sato hyeṣha rasaḥ

[There is no separate section for Chhāndogya U. because the quotations from it are given elsewhere. Chapter 2 dealing with Gāyatri mantra refers to the Chhāndogya U. (3.12.5,6), is RV (10.90.3). Chh. U. (1.6.6) is discussed below. Note that the word *'uttama puruṣha'* with explanation is already found in Chh. U. (8.12.3).]

8. Puruṣha and Sun

According to Maitrāyaṇīya Upaniṣhat (6.6), the Sun is the visual apparatus. The special processes of a person are dependent upon this, which therefore is real (*satya*), and the Puruṣha is settled in the eyes.[13]

The correspondence between the solar orb in the universe and the visual apparatus in the individual is a prevailing idea in the Upanishadic lore. The eye is often termed the inner sun for the individual. Even as the sun measures out day and night, life-span of all beings, development and decay of all things, directions and durations, the eye also perceives, determines, resolves, plans and helps behavior in general. The principle behind the sun and behind the eye is the Puruṣha. Chhāndogya Upaniṣhat (1.6.6) describes the Puruṣha as the resplendent spirit dwelling inside the solar orb, brilliant like burnished gold, as well as in the creature's body filling it all over down to the very nail-tips, again luminous like gold.[14]

अथामूर्तम् । प्राणश्च यश्चायं अन्तरात्मन् आकाशः । एतदमृतम् । एतद्यत् । एतत् त्यत् । तस्यैतस्यामूर्तस्यामृतस्यैतस्य यत एतस्य त्यस्य एष रसो योऽयं दक्षिणेऽक्षन् (णि) पुरुषः । त्यस्य ह्येष रसः ॥ (2.3.5)

atha amūrtam prāṇaḥ cha yaḥ cha ayam antarātman ākāshaḥ etat amṛtam etadyat etat tyat tasyaitasyāmūrtasyāmṛtasyaitasya yataḥ etasya tyasya eṣha raso yo ayam dakṣhiṇe akṣhan (ṇi) puruṣhaḥ tyasya hyeṣha rasaḥ

[13] आदित्यश्चक्षुः । चक्षुरायत्ता हि पुरुषस्य महती मात्रा । चक्षुषा ह्ययं मात्राश्चरति । सत्यं वै चक्षुः । अक्षिण्यवस्थितो हि पुरुषः । सर्वोऽर्थेषु चरति ॥

ādityashchakṣhuḥ chakṣhurāyattā hi puruṣhasya mahatī mātrā chakṣhuṣhā hyayam mātrāshcharati satyam vai chakṣhuḥ akṣhiṇyavasthito hi puruṣhaḥ sarvo artheṣhu charati (6.6)

[14] य एषोऽन्तरादित्ये हिरण्मयः पुरुषो दृश्यते । हिरण्मयः श्मश्रुर्हिरण्यकेश आप्रणखात्सर्व एव सुवर्णः ॥ Chh. U. (1.6.6)

Bṛhadāraṇyaka (5.5.2) makes an explicit statement to the effect that the Puruṣha indwelling in the solar orb and the Puruṣha abiding in the right eye (the left eye being represented by Moon) of a being are established in one another, Both are full of light and energy, If one is established by rays of light, the other is established by the vital currents.[15]

Shatapatha Brāhmaṇa (6.2.2.9) speaks of a seventeen-limbed Puruṣha, which is, for appearances, more human than solar. The limbs are: (1-10) the prāṇās (five major and five minor), (11-14) organs (two arms and two legs), (15) body as a whole (called here *ātmā*), (16) neck, and (17) head. This Puruṣha is designated as Prajāpati, whose extent is equal to that of Agni.[16]

Prajāpati is here identified with Agni, who is the representative of Āditya on earth.

9. Creation and Prajāpati

This Sūkta refers, albeit in an indirect way, to the creation of the world by Puruṣha. There is another sūkta, which likewise makes a reference to creation, the well-known Nāsadīya-sūkta RV (10.129). Taittirīya-āraṇyaka (1.23) (given in footnote 17) calls the Puruṣha by

ya eṣho antarāditye hiraṇmayaḥ puruṣho dṛshyate hiraṇmayaḥ shmashrur hiraṇya kesha āpraṇakhātsarva eva suvarṇaḥ

[15] तद्यत् तत्सत्यमसौ स आदित्यो य एष एतस्मिन्मण्डले पुरुषो यश्चायं दक्षिणेऽक्षन् पुरुषः तावेतौ अन्योन्यस्मिन् प्रतिष्ठितौ ।
रश्मिभिरेषोऽस्मिन्प्रतिष्ठितः प्राणैरयममुष्मिन् ॥ Bṛh. U. (5.5.2)

tadyat tatsatyamasau sa ādityo ya eṣha etasmin maṇḍale puruṣho yashchāyam dakṣhiṇe akṣhan puruṣhaḥ tāvetau anyonyasmin pratiṣhṭhitau rashmibhir eṣho asmin pratiṣhṭhitaḥ prāṇair ayam amuṣhmin

[16] यद्वेव सप्तदश । सप्तदशो वै पुरुषः । दश प्राणाः । चत्वार्यङ्गानि । आत्मा पञ्चदशो । ग्रीवाः षोडश्यः । शिरः सप्तदशम् ॥ पुरुषः प्रजापतिः । अग्निर्यावान् अग्निर्यावत्यस्य मात्रा तावतैवैनमेतत्समिन्धे ॥ (SB)

yadveva sapta dasha sapta dasho vai puruṣhaḥ dasha prāṇāḥ chatvāri angāni ātmā pañchadasho grīvāḥ ṣhoḍashyaḥ shiraḥ saptadasham puruṣhaḥ prajāpatiḥ agnir yāvān agnir yāvatyasya mātrā tāvat evainam etat samindhe

the expression Prajāpati, and describes how he became responsible for creation. At the beginning there was only water, and Prajāpati took shape and floated on its surface on the leaf of a lotus plant (*puṣhkara-parṇa*). In his interior, in his mind, there then arose a desire (urge, impetus, primordial will) to create all this (what we see now). Whatever now a Person desires, he gives expression to it in speech and in action. This is the bridge between what exists not and what exists. The passage is accomplished by what is known as 'tapas', which word means austerity, penance, reflection, brooding, intense heat. Creation proceeds only through 'tapas'.

In the exhilaration of tapas, Prajāpati shook his form vigorously. From the flesh-like constituents of his form came forth the sages known as Aruṇās, Ketūs and Vātarashanās; from his nail-like parts the sages known as Vaikhānasās; and from his hair like parts Vālakhilyās. However, the essential aspect of the watery mass solidified in the form of a tortoise and issued out. Prajāpati inquired if this was the offspring of his own skin and flesh. The tortoise replied: 'No, I have been there all the time, even prior to all these beings that have now come out'. The tortoise-form was what appeared now, but the spirit of it was always there, and this was Puruṣha. This indeed is the Puruṣha nature of the Puruṣha; the expression 'Puruṣha' signifying 'what was there earlier' (*pūrvam samabhūt*). The Puruṣha, to demonstrate his power, arose then with a thousand heads, with a thousand eyes and a thousand feet. The number 'thousand' indicates vastness and immeasurable immensity of creation.

This account appears to be an introduction to Puruṣha Sūkta. The first words of the mantra of the sūkta are repeated here, with the suggestion of the context; illustrating the Puruṣha nature of the Puruṣha (*puruṣhasya puruṣhatvam*). The innumerable forms of creation are all emanations from a common foundation: the *kāma* of Prajāpati (viz. Puruṣha). The text of Puruṣha sūkta presupposes this. The primeval tortoise, which is but the essence (*rasa*) of the waters on which Prajāpati floated, represents Prakṛti; and Prakṛti, in the presence of Puruṣha, unfolds its manifold power and evolves into the entire universe. This is called the 'Virāṭ' (illumining itself in different and multiple forms), an aspect of Prakṛti, which also is

referred to in the sūkta. Here is the text of the Āraṇyaka passage:[17]

The same text further identifies Prajāpati as the first born of the universal order (*prathamajā ṛtasya*); and the word *ṛta* used in this context signifies not only the order that is universally relevant and operative, but also reality that is unaltered by space and time. The first expression of this *ṛta* is the desire (*kāma*) which distinguished Prajāpati. The tortoise as the essence of the primeval water is itself the articulation of 'desire'. Consider the continuation of the above account, where a mantra is cited in support (Taittirīya Āraṇyaka 1.23.9):[18]

[17] आपो वा इदमासन्त्सलिलमेव । स प्रजापितिरेकः पुष्करपर्णे समभवत् । तस्यान्तर्मनसि कामः समवर्तत । इदँ सृजेयमिति । तस्माद्यत्पुरुषो मनसाऽभिगच्छति तद्वाचा वदति, तत्कर्मणा करोति । तदेषाभ्यनूक्ता TA (1.23)

āpo vā idam āsan salilameva sa prajāpatir ekaḥ puṣhkaraparṇe samabhavat tasya antarmanasi kāmaḥ samavartata idam sṛjeyam iti tasmād yatpuruṣho manasā abhigachchhati tad vāchā vadati tat karmaṇā karoti tad eṣhābhi anūktā

कामस्तदग्रे समवर्तताधि मनसो रेतः प्रथमं यदासीत् ।
सतो बन्धुमसति निरविन्दन् हृदि प्रतीष्या कवयो मनीषेति, RV (10.129.4)

kāmaḥ tad agre samavartatādhi manaso retaḥ prathamam yad āsīt sato bandhum asati niravindan hṛdi pratīṣhyā kavayo manīṣhā iti

उपैनं तदुपनमति । यत्कामो भवति य एवं वेद । स तपो तप्यत ॥ तपस्तप्त्वा शरीरमधूनत । तस्य यन्मांसमासीत् ततोऽरुणाः केतवो वातरशना ऋषयः उदतिष्ठन् । ये नखाः ते वैखानसाः । ये वालाः ते वालखिल्याः । यो रसः सोऽपामन्तरतः कूर्मं भूतं सर्पन्तं तमब्रवीत् – मम वै त्वङ्मांसा समभूत् नेत्यब्रवीत् पूर्वमेवाहमिहासमिति ।

upainam tadupanamati yat kāmo bhavati ya evam veda sa tapo tapyata tapas taptvā sharīram adhūnata tasya yan māmsam āsīt tato aruṇāḥ ketavo vātarashanā rṣhayaḥ udatiṣhṭhan ye nakhāḥ te vaikhānasāḥ ye vālāḥ te vālakhilyāḥ yo rasaḥ so apām antarataḥ kūrmam bhūtam sarpantam tam abravīt mama vai tvangmāmsā samabhūt na iti abravīt pūrvam eva aham ihāsam iti

तत्पुरुषस्य पुरुषत्वम् । स सहस्रशीर्षा सहस्राक्षः सहस्रपात् भूत्वोदतिष्ठत् ॥

tat puruṣhasya puruṣhatvam sa sahasra shīrṣhā sahasra akṣhaḥ sahasra pāt bhūtvā udatiṣhṭhat

[18] तदेषाभ्यनूक्ता विधाय लोकान्विधाय भूतानि विधाय सर्वाः प्रदिशो दिशश्च । प्रजापतिः प्रथमजा ऋतस्य आत्मनात्मानमभिसंविवेश ॥ इति सर्वमेवेदमात्वा सर्वमवरुध्य तदेवानु प्रविशति य एवं वेद ॥ (TA 1.23.9)

The cited mantra (said to be from Rig Veda, but not traceable in the present Samhitā text) explains that Prajāpati, the first-born of *ṛta,* constituted (viz. created) all the worlds, all the beings and all space, out of the material provided by the primordial waters, or by their essence in the form of the tortoise. And, having created all things out of himself, he himself enters into all things (*atmanā ātmānam abhisamvivesha).* In other words, he becomes the spirit of all the worlds, all the beings, and of all space. The universe is but an emanation or unfoldment of Prajāpati. The Āraṇyaka-passage adds that by 'entering' is meant pervasion and accommodation. He pervades over all things, in the sense that he obtains all these things (*āptvā*); and he accommodates all these things in himself so that they are all restrained by him, and nothing over-reaches him (*avaruddhya*). The created universe does not exhaust him; in fact, he transcends it and abides in his own nature. This aspect of Prajāpati is known as Puruṣha.

Puruṣha is identified with Nārāyaṇa in Shatapatha Brāhmaṇa (13.6.1.1), where it is this Puruṣha Nārāyaṇa who desires to transcend the created world, to pervade all things and become all things.[19]

This reference is interesting in as much as the *riṣhi* of the Puruṣha Sūkta is given as Nārāyaṇa, and the devatā as Puruṣha. The two being one in actuality, the hymn would answer to Yāska's description of self-laudatory hymns or *ādhyātmika.* The word Nārāyaṇa is explained by Manu (1.10) as indicating primeval waters (*nārā, āpaḥ*) as the resting place (*ayana*) in pre-creation stage for the Spirit: [20]

tadeṣhā abhyanūktā vidhāya lokān vidhāya bhūtāni vidhāya sarvāḥ pradisho dishaḥ cha prajāpatiḥ prathamajā ṛtasya ātman ātmānam abhisamvivesha iti sarvam evedam āptvā sarvam avarudhya tad eva anupravishati ya evam veda

[19] पुरुषो ह नारायणोऽकामयत अतितिष्ठेयँ सर्वाणि भूतान्यहमेवेदँ सर्वं स्यामिति ॥ (SB 13.6.1.1)

puruṣho ha nārāyaṇo akāmayata atitiṣhṭha iyam sarvāṇi bhūtāni aham evedam sarvam syāmiti

[20] आपो नारा इति प्रोक्ता आपो वै नरसूनवः । ता यदस्यायनं पूर्वं तेन नारायणः स्मृतः ॥

The waters are the offsprings of the very Spirit (*nara*) that produced them; and they are the Spirit's natural abode. The Spirit abiding in its own natural state is Puruṣha (*puri shete,* 'sleeps in the abode, filling it through and through'). The same Spirit animated by the desire to create is Prajāpati, the creator (*srashṭā* or *srashṭeshvara*) and protector (*pālaka*) of all beings. To become the Puruṣha, the condition is to be sacrificed (viz. abandoned partially). This is technically known as *puruṣha-medha.* When we read in the Bṛhadāraṇyaka (5.5.1) that the waters (*āpaḥ*) were all that were there in the beginning, and that these waters produced Satya (the real) which is also Brahma (the growing inclination), and that Prajāpati came forth from this Brahma, the Brahmā is to be recognized as Puruṣha. The passage notes that the devas (the shining beings responsible for all creation) worship not Prajāpati, their immediate progenitor, but *satya,* who is Brahma. This is so because the three-lettered word *satya* (*sa* + *ti* + *ya*) signifies that the world of creation (which is unreal and ephemeral) represented by the middle letter (*'ti'*) sandwiched between two letters which signify immutability, and transcendental nature ('sa' and 'ya'), viz. reality. What is real is the source of all that appears, and also the ultimate destiny. Thus the real is to be resorted to by all the wise ones (viz. the devas).[21]

The middle letter, which represents all creation, involves the sacrifice of the initial and the final letters (which indicates *brahma*).

āpo nārā iti proktā āpo vai narasūnavaḥ tā yad asya ayanam pūrvam tena nārāyaṇaḥ smṛtaḥ (Manu, 1.10)

[21] आप एवेदमग्र आसुस्ता आपः सत्यमसृजन्त । सत्यं ब्रह्म । ब्रह्म प्रजापतिम् । प्रजापतिर्देवान् । ते देवाः सत्यमेवोपासते । तदेतत् त्र्यक्षरं स-ति-य-मिति, स इत्येकमक्षरं, तित्त्येकमक्षरं, यमित्येकमक्षरम् । प्रथमोत्तमे अक्षरे सत्यं, मध्यतोऽनृतम् । तदेतदनृतमुभयतः सत्येन परिगृहीतम् ॥ Bṛh. U. (5.5.1)

āpa eva idam agra āsuḥ tā āpaḥ satyam asṛjanta satyam brahma brahma prajāpatim, prajāpatir devān te devāḥ satyam eva upāsate tad etat tryakṣharam sa-ti-yam iti sa iti ekam akṣharam, ti iti ekam akṣharam yam iti ekam akaṣharam, prathama uttame akṣhare satyam, madhyato anṛtam, tad etad anṛtam ubhayataḥ satyena parigṛhītam

This is the real meaning of *puruṣha-medha.* The expression *puruṣha-medha* occurs in Shatapatha brāhmaṇa (13.6.1.1) in the sense of the five-fold sacrifice (*pañcha-rātra-yajña-kratu*), which was the means of transcending all creation and of becoming all. This is what the Puruṣha himself saw and employed.[22]

Elsewhere SB (12.3.4.1), this self-sacrifice was said to have been prescribed for Puruṣha by Prajāpati:[23]

What was required to be sacrificed (viz. given up for a purpose), in this case was the own nature of purity, formlessness and transcendence of Puruṣha. Prajāpati could become the creator (*sraṣhṭā*) and the lord of the created universe only as a result of Puruṣha's sacrifice. And the offsprings of Prajāpati, viz. the devās, also sacrificed Puruṣha in their turn. This theme, which becomes the thrust of Puruṣha-sūkta, has been pointed out in another context in the same text (Shatapatha Brāhmaṇa 13.6.2.1). Puruṣha is so called because he fills and enlivens all universe, and yet lies hidden (viz. sacrificed) in all the things and beings.[24]

10. Mudgala Upaniṣhat

"This brief Upaniṣhad seeks to unravel the hidden import of Puruṣha-Sūkta, on the basis of Puruṣha Samhita which is no longer available (according to S.K.R.). It interprets creation as a ritual as well as liberation from worldly fetters".

It belongs to the family of 108 Upaniṣhads. It is said to belong to the family of Upaniṣhads associated with Rig Veda since all of them

[22] स एतं पुरुषमेधं पञ्चरात्रं यज्ञक्रतुमपश्यत् । तमाहरत् । तेनायजत । तेनेष्ट्वाऽत्यतिष्ठत्सर्वाणि भूतानीदँ सर्वमभवत् ॥

sa etam puruṣhamedham pañcharātram yajñakratum apashyat, tam āharat tena ayajata, teneṣhṭvā atyatiṣhṭhat sarvāṇi bhūtāni idam sarvam abhavat

[23] पुरुषं ह नारायणं प्रजापतिरुवाच यजस्व यजस्वेति ॥

puruṣham ha nārāyaṇam prajāpatir uvācha yajasva yajasva iti

[24] इमे वै लोकाः पूरयमेव पुरुषो योऽयं पवते सोऽस्यां पुरि शेते तस्मात्पुरुषः ॥

ime vai lokāḥ pūrayam eva puruṣho yo ayam pavate so asyām puri shete tasmāt puruṣhaḥ

have the same Shānti mantra, '*om; vāng me manasi pratiṣhṭhitā*'.[+]

The explanation given here involves the glory and majesty of the four *vyūha* forms of Viṣhṇu namely: Vāsudeva, Sankarṣhaṇa, Pradyumna and Aniruddha. It relates these 4 *vyūhās* to the 4 symbolic *pādās* of Puruṣha referred in (10.90.3,4). The first three exist in heaven. By the fourth, Aniruddha (or Nārāyaṇa), all the worlds have come to be.

The text of this brief Upaniṣhad is in the first edition of this book published by Kalpataru Research Academy. It is also available in the book 'Sāmānya Vedānta Upaniṣhads', published by Theosophical Society, Adyar, Chennai. This society has also published in a separate book the English translation done by A.G. Kriṣhṇa Warrier, (without text).

[+] For the text and translation of this mantra, see the SAKSI book, 'Shānti Mantrās from the Upaniṣhads and Veda Samhtiās', page 1.

II. Mantrās with Explanations

Puruṣha Sūkta

The sūkta called Paurusha (for it has Puruṣha as devatā) with sixteen ṛks constitutes the ninetieth sūkta of the tenth maṇḍala in Rig Veda Samhitā (or ashṭaka 8, adhyāya 4, varga 17-19). Kātyāyana's Saruvānukramaṇī (60,5) gives Nārāyaṇa as the seer (ṛshi) and Puruṣha as the deity invoked (devatā). The lineage of the seer has not been mentioned. And the deity Puruṣha is the well-known spirit as the twenty-fifth principle of Sānkhyās, and not to be mistaken for a human person. Ānanda-tīrtha mentions that Puruṣha is so called because of his fullness and because he represents totality of existence. Sāyaṇa explains that the spirit is called Puruṣha to distinguish him from Prakṛti (with twenty-four principles) characterized by *avyakta, mahat* and so on. Puruṣha is the creator, the source of the universe, according to Shaunaka. The first fifteen verses are in anushṭup-chhandas, the last one being in trishṭup. In Vājasaneyi-Samhitā, the anushṭup used here is more specifically termed as nichṛd-anushṭup.

[Format: Each mantra and its explanation is in four parts. The text of the mantra in Devanāgari script is followed by its Roman transliteration. Here relatively long and complex words are divided into simpler parts by the use of Sandhi Rules. The third part is the translation or brief paraphrase of the mantra. The fourth part has detailed explanations for the mantra, phrase by phrase. Each mantra is divided into 2 or 3 phrases.]

Mantra: 10.90.1

सहस्रशीर्षा पुरुषः सहस्राक्षः सहस्रपात् ।
स भूमिं विश्वतो वृत्वाऽत्यतिष्ठद्दशाङ्गुलम् ॥

sahasra shīrṣhā puruṣhaḥ sahasrākṣhaḥ sahasrapāt
sa bhūmim vishvato vṛtvā atyatiṣhṭhat dashāngulam

The Puruṣha is thousand headed, thousand-eyed, and with thousand feet. He encompassed the universe, and transcended it by ten angulas.

(१) सहस्र ॥ sahasra shīrṣhā puruṣhaḥ sahasrākṣhaḥ sahasrapāt

The expression *sahasra* is not to be taken in its literal sense. It means 'many', 'innumerable'. Shatapatha-brāhmaṇa (8.7.4.11) gives 'all', 'entirely' (*sakala*) as the meaning of *sahasra.*[1] Sāyana suggests that the expression *sahasra* is metaphorical in nature; by implication, it means infinity.[2] The Puruṣha has here the all-encompassing, universal body (*brahmāṇḍa-deha*), the form of the aggregation or totality of all living creatures (*sarva-prāṇi-samashti-rūpa*). According to Sāyaṇa, this is designated as 'Virāṭ' (to be explained later, see verse 5). He has innumerable heads, eyes and feet in the sense that the heads, eyes and feet of all beings are in fact the heads, eyes and feet of the Puruṣha alone. The parts of the body mentioned, again, are metaphorical, and by implication all parts of the body of individual beings are meant. They are all included in the 'body' (or form) of Puruṣha.

For the employment of *sahasra* in the sense of 'countless' in Rigveda, see (7.55.7) *sahasra-shṛinga-vṛṣhabha* (the bull with a thousand horns), (9.101.6) '*sahasra-dhāra* (thousand streams), (10.114.8) *sahasradhā mahimānaḥ* (thousand-fold glory), (9.58.4), *sahasra-dāna* (thousand-gifts), (1.11.8) *sahasra-rātayaḥ* (thousand -measured wealth), *sahasra-ayutā dātā*, (giver of thousands and myriads), *sahasra-chetaḥ* (thousand-spirits) and so on. In Yajurveda VS (17.71), Agni is described as thousand-eyed, having hundred vital currents, and a thousand breaths, and as the ground of the world of thousands of beings.

The first two mantrās of Puruṣha-sūkta are repeated verbatim in the body of the Shvetāshvatara Upaniṣhad (3.14, 15) along with their explanations.[3,4,5]

[1] sahasrāyatveti sarvam vai sahasram sarvam asi

[2] sahasra-shabdasya upalakshaṇatvāt anantaih ...

[3] विश्वतश्चक्षुरुत विश्वतो मुखो विश्वतो बाहुरुत विश्वतस्पात् । Shv. U. (3.3)

[4] सर्वाननशिरोग्रीवः सर्वभूतगुहाशयः । सर्वव्यापी स भगवांस्तस्मात्सर्वगतः शिवः ॥ Shv. U. (3.11)

[5] अङ्गुष्ठमात्रः पुरुषोऽन्तरात्मा सदा जनानां हृदये संनिविष्टः ॥ Shv. U. (3.13)

Shatapatha Brāhmaṇa (8.7.4.11) gives *sahasra* (meaning 'all', 'entire') as the very measure, image or designation of the Supreme Spirit.

Three organs mentioned in this context are head, eyes and legs. Head symbolically represents will (*sangkalpa*), the eyes vision and knowledge (*darshana*), and legs movement, action and transactions (*vyavahāra*). The import is that all resolves, understandings and operations in the world are actually made by the presence of the Puruṣha.

Of the three descriptive epithets of the Puruṣha, the first one, viz., *sahasra-shīrṣha* is not to be found anywhere else in the Rig Vedic corpus. The third one, viz. *sahasra-pāt* is found only in one other passage in RV (8.69.16) in connection with eulogizing the Sun. It is to be noted that *pāda* (or foot) is also used in the sense of rays of light (*rashmi*); and *sahasra-pāt* naturally refers to Sūrya. The second epithet, viz. *sahasrākṣha,* however, recurs in four more passages: *sahasrākṣhā dhiyaspatī,* (1.23.3) referring to Indra and Vāyu together; *sahasrākṣho vicharṣhaṇiḥ* (1.79.12), with reference to Agni; *tasmai sahasram akṣhibhir vi chakṣhe* (10,79,5) with reference to Agni; and *sahasrākṣheṇa shata-shāradena* (10.161.3) with reference to Indra, or havis, or again to the deity which destroys the disease known as *rāja-yakṣhma.*

From these references, it is easy to see that the ideology of Puruṣha comprehends the concepts of Agni, Indra, Vāyu and Sūrya. Agni is the devatā of the earth, Indra/Vayu of the mid-region, and Sūrya of the celestial realm (in the *tri-sthāna-devatā* framework). And Agni is a form of Sūrya; even as Vishṇu (*tripāt*) is. In fact, Puruṣha-sūkta is traditionally regarded as a eulogy of Vishṇu, in his role as Sūrya, Agni and yajña (*yajño vai vishṇuḥ* TS (3.1.10)). Sūrya is also identified with Vishva-karmā (RV 10.170.4), the maker-of-all; and he makes three giant strides (morning, noon and evening) and hence called *tripāt* or Viṣhṇu (pervader of earth, sky and air). In this sense, he symbolizes the essence (*rasa*) of all existence, the core-principle of existence, of which Agni, Sūrya and Indra (Vāyu) are but aspects.

(२) भूमिम् ॥ **bhūmim vishvato vṛtvā atyatiṣhṭhat**

The word *bhūmi* (literally earth) here means the entire universe

(*brahmāṇḍa-golaka-rupām*, Sāyaṇa) and it includes by implication all the three realms (*bhūḥ, bhuvaḥ* and *svaḥ*). The Puruṣha encompasses this, surrounds it from all sides (*sarvato pariveṣhṭya*), that is to say, he enters into all that there is, without leaving any gap. He makes it his base (*adhiṣhṭhāya*), says Sāyaṇa. He fills all existence, and hence he is called Puruṣha (*pūrayati, prṇati, vyāpnoti).* Encompassing is by his own might and majesty (*sva-mahimnā*).

(३) दशाङ्गुलम् ॥ **dashāngulam**

The Puruṣha's measure exceeds that of the universe he encompasses. The excess of the Puruṣha's measure is given as 'ten añgulas'. Angula is the Indian inch, a finger's breadth, equal to eight barley-corns placed side by side. 'Ten of these' is said to be the measure of man's height, or *prādesha-mātra* which is also the measure involved in the sacrificial altar (*yajña-vedi).* Shatapatha--brāhmaṇa (10.2.1,2) has this account.[6]

The same text (10.6.1.10-11) suggests that the measure represents Agni-Vaishvānara as the person who fills and enlivens the human body; it is established inside man's physical frame, and hence is called the person-image (*puruṣha-vidha*).

The notion of *puruṣha-vidha* (person-image) involves the measure of the space between the top of the fore-head (*mūrdhā*) and the lower line of the chin (*chibuka*).[7] Shankara explains what is meant by *prādesha-mātra* in his commentary on Chh. U. (5.18.1)[8] and that on the Vedānta-sūtra (1.2.31).[9]

The Vaishvānara's body extends from the heavens to the earth,

[6] तं वा (यज्ञवेदिं) अङ्गुलिभिर्मिमीते । पुरुषो वै यज्ञस्तेनेदꣳ सर्वं मितम् ।
तस्यैषावमा मात्रा यदङ्गुलयः ॥

[7] mūrdhādi chibuka anteṣhu purusha avayaveshu puruṣha vidhatvam kalpitam

[8] यस्त्वेनमेवं यथोक्तावयवयैर्मूर्धादिभिः पृथिवीपादान्तैत्तार्विशिष्टमेकं प्रादेशमात्रं प्रादेशैः द्युमूर्धादिभिः पृथिवीपादान्तैरध्यात्मं मीयते ज्ञायत इति प्रादेशमात्रम् ॥
Chh. U. 5.18.1

[9] द्युप्रभृतीन् पृथिवीपर्यन्तान् त्रैलोक्यात्मनो वैश्वानरस्यावयवान् अध्यात्ममूर्धप्रभृतिषु चिबुकपर्यन्तेषु देहावयवेषु सम्पादयत् प्रादेशमात्रसम्पत्तिं परमेश्वरस्य दर्शयति ॥

comprehending three realms (*dyauḥ, antarikṣha and pṛthivī*); and at the individual level, the extension is from the top of the forehead to the bottom-line of the chin. In this area also the three realms are seen represented. The fixing of the two limits (*mūrdhā* on the one hand, and *chibuka* on the other) and ascertaining the extent of the space between these limits is what is meant by *prādesha-mātra.*[10] This is said to correspond to *dashāngula.* The Puruṣha can be visualized here easily, which is the reason for the especial mention of this area.

Mahīdhara, on the other hand, takes the measure *dashāngula* to refer to the heart (where the Puruṣha abides), which is above the navel (*nābhi)* at a distance of ten *añgulas.* The Puruṣha is the light that shines within the heart-lotus, which is also the seat of the soul.

Bhaṭṭa-Bhāskara (Taittirīya-āraṇyaka-bhāshya 2.12.1) takes the same view: the heart-space (*hṛdayākāsha*) is of the *dashāngula*—measure, according to him. He further says that the expressions 'heart', 'sky', 'Puruṣha' are all synonymous.

Alternately, the expression *dashāngula* refers to the heavenly region, because the Puruṣha transcends the regions of earth by ten *angulās* and settles himself in the high heavens, and not below ten *angulās.*

There is another view that *dashāngula* refers to the space inside the mouth, between the two jaws; this is said to be the representative of the space inside the universe.

However, Sāyaṇa says that this *dashāngula* is only a figurative expression, which means that it cannot be measured, or definitely ascertained. The import is that the Puruṣha is beyond all things, and superior to all things: he pervades not only all that exists but also what does not exist. The word *atyatiṣhṭhat* means 'stays transcending it', *atikramya sthitavān.*

[10] Shankara on Vedānta-sūtra (1.2.32), bhruvoh ghrāṇasya cha sandhiḥ yas sa esha dyulokasya parasya cha sandhir bhavatīti

Mantra: 10.90.2

पुरुष एवेदं सर्वं यद्भूतं यच्च भव्यम् ।
उतामृतत्वस्येशानो यदन्नेनातिरोहति ॥

puruṣha evedam sarvam yat bhūtam yat cha bhavyam
uta amṛtatvasya īshāno yat annena atirohati

All this, entire world, whatever has been (*bhūta*) and whatever will come to be (*bhavya*), is Puruṣha alone. Further (*uta*), this Puruṣha is the lord (*īshāna*) of immortality (*amṛta*). Thus far, the import is clear. What follows (viz. *yad annena atirohati),* however, needs clarification, and that is why the *anvaya* (translation) for this has not been given.

(१) पुरुष एवेदं ॥ puruṣha evedam sarvam yat bhūtam yat cha bhavyam

The statement that the Puruṣha is all this that exists now and is presented to us (*idam*) continues the trend of thought suggested by the last words of the previous mantra.[1] If *bhūmi* there refers to the spatial extension of existence (inclusive of the three regions which are subject to change, *vikāra-jātam bhūmyādikam sarvam,* Bhaṭṭa Bhāskara), the synonymously employed expression *idam* is made to comprehend the three segments of time: present, past (*bhūtam*) and future (*bhavyam*). And as in the case of *bhūmim,* he transcends *idam* also by implication. In other words, he is beyond space and time. He is immutable and eternal. Immutability is beyond *bhūmi,* and eternity is beyond *idam.* In Kaṭha-Upanishad (4.12 and 13), we have the description of Puruṣha who abides in the centre of individual being (*madhya ātmani*) as 'the lord of both the past and the future' (including by implication the present *sa evādya*), and the words used there are precisely the same as those used in the mantra under consideration:[2]

In Shvetāshvatara Upaniṣhad (6.5) there is an explicit statement that he is beyond the three-fold time (*paras-trikālāt*). The Puruṣha is no doubt all that is in space and time, but he also extends beyond

[1] bhūmim vishāvato vṛtvā atya-tishṭhat

[2] ईशानो भूतभव्यस्य । īshāno bhūtabhavyasya

this spatio-temporal framework of phenomenal existence. This transcendence is what has been termed here *amṛtatva,* which will be explained shortly. About the lordship, we have it said in Bṛhadāraṇyaka Upanishad (2.5.15) that this ātman (or Puruṣha) is the over-lord of all beings, the monarch of all beings. As the spokes are settled in the hub of a wheel, all beings, all the divinities, all the worlds and all energies are settled in this self.

Elsewhere (4.4.22), declares that he is the lord (*īshāna*) of all, the overlord (*adhipati*) of all.[3]

(२) उतअमृतत्वस्येशानः ॥ uta amṛtatvasya īshānaḥ

The Puruṣha is the lord *(īshāna)* of immortality (*amṛtatva*). There is another mantra in Rig Veda (5.58.1) where the same idea is expressed. Maruts who are associates of Vāyu are said to lord over immortality (*īshire amṛtasya*). Veṅkaṭa-mādhava explains mortality (viz. liability to change, decay and death) as the consequence of the Puruṣha abandoning the things and beings that are mobile or stationary or the divinities that preside over them (viz. sense-faculties and functions).

That is why, according to Shatapatha-brāhmaṇa (10.5.2.16), it is irrelevant to ask whether mortality is one or manifold. It could be one or many. The Sun is one without a second for the worlds. If he withdraws his presence, there is one death for the entire world. But the Sun is also present for the individual beings severally; and if his presence is withdrawn from any of the beings there is death for that particular being. Death here is multiple.[4]

The Sun is the Puruṣha in the present context. Mortality is linked up with the withdrawal of his presence.

When viewed thus, the absence of mortality (viz. immortality) signifies the presence of the Puruṣha as the inner controller (*antaryāmi*) of all things and all beings. Significantly in Bṛh. U. (3.7.15) this presence as *antaryāmi* is identified with being immortal (*antaryāmyamṛtaḥ*).

[3] सर्वस्य वशी सर्वस्येशानः सर्वस्याधिपतिः ॥

[4] एको मृत्युर्बहव इत्येकश्च बहवश्चेति ह ब्रूयात् ।
यदहासौ अमुत्र तेनैकोऽथ यदिह प्रजासु बहुधा व्याविष्टस्तेनो बहवः ॥

The Ātman (viz. Puruṣha) abides in all beings, distinct from all of them; the beings cannot know him fully; all beings but serve as a physical frame (or body) for him; and he controls all beings from within; this then is your self, the inner controller, the immortal. So says Yājñavalkya to Uddālaka-āruṇi.

Sāyaṇa takes *amṛtatva* to mean *devatva*[5] (the status of a divinity. The gods are by definition immortal; they do not suffer change, decay or death. In this sense, being the lord of immortality may mean being the lord of the gods (divinities). The past, present and future apply to the things and beings on earth and in the midregion. The gods are the denizens of the upper, realm (*dyauḥ*), are beyond the hold of space and time. The sway of the Puruṣha extends beyond the earth and the midregion to the heaven also.

While this interpretation is possible, it does not appear altogether plausible, for this half of the line (*amṛtatvasyeshānaḥ*) is linked up with the other half (*yad annenātirohati)*, and cannot be taken as self-contained. However the significance of the second half of the line is not easy to comprehend. Further, 'immortality' has a nuance of meaning which is more than mere deathlessness. A clue is offered in Nairukta-Nighaṇṭu, where *amṛta* is included under the names of gold (*hiraṇya-nāmāni).* Although the literal meaning of *amṛta* would be 'being free from destruction and death'[6] the text significantly cites a passage from Rig Veda (1.72.1) to justify its taking this word in the sense of Yāska. But no explanation is available here. The passage cited refers to Agni bestowing gold on his devotees (according to Sāyaṇa).

Sāyaṇa interprets the word *amṛtāni* here as referring to gold (*hiraṇya-nāmaitat)*, and quotes a passage from Atharva Veda (5.28.11, or 9.26.1) in his support. But he finds this meaning inappropriate when construed with *chakrāṇo* (*kurvan,* 'making'), and so prefers to change the meaning of *chakrāṇo,* to 'gifting' (*prayachchan*). Should one insist on the more normal meaning of 'making' for *chakrāṇo,* Sāyaṇa proposes to interpret the word

[5] uta api cha amṛtatvasya devatvasya īsānah svāmi

[6] naṅg-pūrvāt mriyateḥ, tanimṛṅgbhyām kichcha, Uṇādi-sūtra, 3.85 nāsti mṛtam maraṇam asya, na mriyate anena vā

amṛtāni to mean the conveyance of sacrificial offerings to the gods by Agni. This is of course farfetched. It must be noted that in Nairukta -Nighaṇṭu there is an explanation offered by the glossator Devarāja-yajvā. Gold does not disappear or lose itself, whatever form it is made to assume; and it is in this sense that it is *amṛta.*[7]

It may also be pointed out that Prashna Upanishat (2,5) uses the word *amṛta* along with *sat* (what is real, what has come to be) and *asat* (what was in the past or is in the future, but does not exist now).[8] The *amṛta* here is the common ground for both being and becoming. The Vedic mantra under consideration speaks of the Puruṣha being all this (*idam*), (sat or Being), and also what was in the past (*bhūtam*) and will be in future (*bhavyam*) (*asat* or becoming); and goes on to describe him as the 'lord of *amṛtatva'.* The reality as well as appearances (*sat* and *asat* or *idam* and *bhūta-bhavya*) is made possible by the common ground for both, viz. the Puruṣha. Being and Becoming are nurtured by *annam* (*annena atirohati*), also provided by the Puruṣha. It is the presence (mere presence) of the Puruṣha that makes all this possible. He continues to be present in reality as well as in appearances, even as gold remains the same in whatever article is made out of it. This is the sense in which Nairukta -Nighaṇṭu takes the expression *amṛta.* It is the self as inner controller (*antaryāmin*) that is real and also persisting amid all change, and in this sense immortal.

Mahidhara interprets *amṛtatva* as salvation (*mukti),* which is everlasting, and describes the Puruṣha as the lord of it, in the sense that he bestows it upon his devotees at his will.[9] According to Mahīdhāra, the Puruṣha is the lord of salvation as well as the phenomenal existence, which is brought about and nourished by anna.[10] What is meant in this context is that the Puruṣha is the very

[7] na hiraṇyasya yasyām kasyām chid avasthāyām ātma-nāsho vidyate

[8] sadasachchāmṛtam cha yat (sat cha asat cha amṛtam cha)

[9] amṛtatvasya amaraṇa- dharmasya īshānaḥ; mukter īshānaḥ: yosau nāsau mriyata iti arthaḥ

[10] kimcha yat jīva-jātam annena atirohati utpadyate tasya sarvasya cha īshānaḥ

self (ātmā), which is deeply hidden within all creatures. It is the immanent reality, the inner controller. And to realize this is tantamount to salvation (*mukti).*

(३) यदन्नेनातिरोहति ॥ yat annena atirohati

As indicated earlier, the second line of the mantra where he is said to mount above through food has two distinct parts, which are necessarily interconnected. While the first part could possibly be taken in an independent sense, the second by its very structure is dependent upon the earlier part. The connecting expression is *yat* (a relative pronoun in the neuter gender and in the nominative case), the precise significance of which in the present sentence is rather uncertain. It may plainly be a word referring to *tat* (viz. the Puruṣha). The word for Puruṣha, being in the masculine gender (*īshānaḥ*), the existing relative pronoun (*yat)* also may be construed as *yaḥ* (such transposition being usual in the Vedic passages). The sentence would then either be:

The Puruṣha who grows up and ascends by *anna* is also the lord of immortality.[11] Or,

The Puruṣha, although the lord of immortality, yet grows up and ascends by *anna.*[12]

There is another sense in which the word *yat* may be taken. Sāyaṇa has interpreted *yat* as meaning *yasmāt* ('because of'), in the causative sense (*hetu*). That this is possible has been indicated in the lexicon, Amara-Kosha (3,4,3). The import, according to him, would be: Because of the power by which the Puruṣha is the lord of all beings, he has made provision for their sustenance by bringing forth food (*anna*). He assumes the form of the entire universe (consisting of the creatures that enjoy and the objects of enjoyment). While doing so, he goes beyond the causal condition (which is incomprehensible to us) and grows up into the condition of the effect (viz. the universe that can be perceived and understood).

[11] यः (यत्) अन्नेन अधिरोहति (सः) अमृतत्वस्य अपि (उत) (सः) ईशानः ।

[12] सः (पुरुषः) अमृतत्वस्य ईशानः अपि (उत), यः (ईशानः) अन्नेन अधिरोहति ।

The significant word in the sentence is obviously *anna.* It is usual to derive the word from the root *ad* (*bhakshaṇe, karmaṇi ktaḥ),* which has the sense of eating. Anna is what is eaten by living beings (*atti*), viz. food; and it is also what eats (or consumes) them (*adyate*)[13] viz. the *karma-phala.* Anna, therefore, means the material objects that are taken in by living beings in order to survive, and also the karma proclivities that are acquired by the individual beings while procuring food and consuming it. All creatures are born of such food, and survive on food. Taittirīya Upanishad (2.2) describes food as the most excellent in the creation, all beings striving to get it.

Mahīdhara takes the word *anna* as just food, which is responsible for the being and becoming of all creatures, from the most superior Brahmā to the least significant worm.[14] Here, the relative pronoun *yat* is taken in the sense of 'that which', referring to the world of living beings which originate in food and are sustained by it; and we have to supply the words *tasyāpi īshānaḥ,* meaning that the Puruṣha is the lord of that also.

There is another interpretation which takes *anna* almost in the same sense: the word refers to the world of actions and the results appropriate to them, comprehending this physical world which is unreal, and also the heavenly realms which are reached by ritualistic and religious actions, and which are also unreal.[15] But the expression *atirohati* is here taken in altogether a different sense: *a-tirohati,*[16] 'does not disappear or vanish'. The import is that the *amṛtatva,* of which the Puruṣha is the lord, is not obscured or obliterated by the phenomenal world of actions and reactions. It is the real, which cannot be undone by appearances.

[13] Taittirīya Upaniṣhad 2.2, adyate atti cha bhūtāni; tasmād annam tad uchyate

[14] jīva-jātam yat annena atirohati utpadyate; brahmādi-stamba-paryanto bhūtagrāma uktaḥ; annenaiva tasya sthiteḥ

[15] annena karma – phalābhidhanena asatā aihikāmushmika-prapañchena

[16] na tirodhānam gachchhati

However, the Nairukta-Nighaṇṭu (3.9) asks 'what is anna?' and answers: '*anna* is so called because living beings incline or bend in its direction, or because it is consumed'.[17] The word *annam* is formed from the root *ad* (*bhakṣhaṇe, karmaṇi ktaḥ, adyate iti*) which has the sense of eating. Anna is food, as it is eaten. But the word is also derived from the root *an* (*anity anena*), which means 'to breathe' (*prāṇanārthaka*).[18] The Nighaṇṭu gives *andha* (that by which the creatures live, Kshīra-svāmi), *brahma*[19] that which makes the creatures grow, and which grows because of the creatures, and *varcha* (*dīptau,* glowing, that which gives lustre to the body) as synonymous with *anna. Anna,* derived from the root which has the meaning of movement or going (*gatyartha*), has by the same fact the meaning of knowledge (*jñānārtha*); *anna,* therefore, would mean knowledge. According to Siddhānta-kaumudi, *anna,* means the Sun (Sūrya). It can thus be seen that the definition given in Nairukta-Nighaṇṭu would apply equally justifiable to all these words: food, prāṇa, brahma, jñāna and Sūrya. And it is by these that the Puruṣha goes beyond his own nature (of being unmanifest, inaccessible to our instruments of cognition, absolutely unitary and pure awareness) and becomes manifest as the Puruṣha involved in the transactional world.

Muṇḍaka Upanishad (1.1.8) declares: By *tapas* (austerity or will) *'Brahmaꣳ'* emanated; and from *'Brahma'* came forth *anna,* from *anna* emerged 'prāṇa' as also *manas* (mind), *satya* (truth), *lokāh* (the worlds of our experience) and *amṛta* (explained above) in actions.

Elsewhere in the same text (1.1.9), we have the explanation that the *tapas,* (which was the source of all creation) is of the nature of intense and profound knowledge. It is from this *tapas* that the *brahma* (the fundamental principle of phenomenal existence), *nāma-rūpa* (names and forms which constitute the phenomenal existence), and *anna* (explained above) spring forth.

[17] annam kasmāt? ānatam bhūtebhyo, atter vā

[18] gloss on Nighaṇṭu, anyate prāṇyate prajābhiḥ; atter vā nishṭhātakārah. atra anna iti nirdeshāt jagdhyādeshābhāvah; adyate sma annahetutvādvā annam ityuchyate

[19] bṛhi vṛddhau, na-lopashcha, uṇādi, 4,141. with manin-prefix

The words *amṛtatva* and *atirohati* in the above mantra may indeed be considered together, for the two words are significantly employed in Rig Veda. *'amṛtatva'* (in the sense of immortality as specified earlier) is used especially with reference to Agni in numerous mantras. Agni is said to establish everyday the mortal in the excellent state of this immortality.[20] By the grace of Agni, vision of the heavenly realms and immortality are alike secured.[21] Waters (from which Agni arose) constitute the navel of this immortality.[22] Agni is resorted to by the gods who are eager to safeguard immortality.[23] Vaishvānara-Agni's rites bring about this immortality.[24] Agni is invoked for the sake of this immortality.[25] Sauchīka-Agni helps the gods attain to immortality.[26] Savitṛ, the engaging form of Sūrya, who is in his turn the significant form of Agni, is also associated with this immortality, and helps the mortal to attain to immortality.[27,28] Savitṛ is responsible for the procurement of the excellent and initial share of immortality by the gods through the sacrificial rites.[29] When Sūrya causes rains to pour down from the sky, immortality spreads all-round.[30]

Then there is this expression *atirohati,* which literally means mounts up, ascends, climbs. It suggests an upward movement, a transcendence, growth into a higher state or level of being. There are several mantras in Rig Veda where the same expression is

[20] 1.31.7, tvam tam agne amṛtatva uttame martam dadhāsi shravase dive dive

[21] 1.72.10, divo yadakṣhī amṛtā akṛṇvan

[22] 4.58.1, ghṛtasya nāma guhyam, ... amṛtasya nābhi

[23] 1.96.6, amṛtatvam rakshamāṇāsa enam devāḥ agnim dhārayan draviṇodām

[24] 6.7.4, tava kratubhir amṛtatvam āyan vaishvānara

[25] 10.52.5, ā vo yakṣhi amṛtatvam

[26] 10.53.10, yena devāso amṛtatvam ānashuḥ

[27] 1.110.3 tat savitā vo amṛtatvam āsuvad agohyam

[28] martāsaḥ santo amṛtatvam ānashuḥ

[29] 4.54.2, devebhyo hi prathamam yajñiyebhyo amṛtatvam suvasi bhāgam uttamam

[30] 4.58.1, samudrād ūrmir madhumān udārad upāmshunā sam amṛtatvam ānaṭ

employed, mostly with reference to Sūrya. In one mantra (10.8.20), Sūryā (probably Uṣhas) is sought to make Sūrya rise up to the realm of immortality (*āroha sūrye amṛtasya lokam*). Sūrya rises to the sky of light or heavens;[31] Sūrya is seen when we rise up to the vast oceans above (the heavenly realm, or the principle of time, kāla).[32] Varuṇa and Mitra (4.13.2) make the sun ascend to the high heavens. Or it is Indra that prompts Sūrya to rise up to the sky, so that he may be sighted all the time;[33] Indra's fight with the demon of darkness and draught, Vṛtra, is linked up with the sun's mounting up to the heavenly realm;[34] Indra helps Sūrya ascend to the sky so that the process of ripening on earth is facilitated.[35]

In one mantra (10.156.4) Agni is credited with raising Sūrya to the vast sky so that light may shine on all creatures.[36]

Agni (the devatā of the earth region) is frequently mentioned in connection with *anna* in Rig Vedic mantras (as many as eighteen times), and likewise Indra, the devatā of the mid-region is associated with *anna* almost as often (about fourteen times). Thus the expression *annena atirohati* becomes meaningful, when viewed against the background of Sūrya's mission of rising from the earth region and mid-region into the celestial region, assisted by Agni and Indra. It may also be noted that Puruṣha-sūkta employs other expressions synonymously with *atirohati: ūrdhva udait* (Mantra 4), *vyakrāmat* (op.cit) and *ajāyata* (Mantra 5). In all these contexts, the roles of Sūrya (*dyus-sthāna*), Indra (*madhyama-sthāna*), Agni (*pṛthivi-sthāna*) are coalesced into the character of the all-pervading Vishṇu, who is in fact the primary import of the expression Puruṣha.

[31] 1.50.11, udāyan adya mitram aha ārohan

[32] 10.37.8, ārohantam bṛhataḥ pājasas pari vayam jīvāh prati pashyema sūrya

[33] 1.7.3, indro dīrghāya chakshasa ā sūryam rohayat divi

[34] 1.51.4, vṛtram yad indra shavasāvadhīr ahim ādit sūryam divi ārohayo dṛshe

[35] 8.89.7, āmāsu pakvam airaya ā sūryam rohayo divi

[36] agne nakṣhatram ajaram ā sūryam rohayo divi, dadhat jyotir janebhyaḥ

It remains, however, to be considered how *amṛtatva* becomes related to *atirohati*. If *atirohaṇa* has the sense of transcendence of the earth and the midregion (with all the creatures abiding in them) into the realm of the bright heavens (*dyus-sthāna,* where Sūrya dwells), *amṛtatva* must refer to the reality of this realm of the bright heavens. (cf. next mantra, *amṛtam divi*). Quite frequently the devas (dwellers of the heavenly realm, *dyus-sthānad devāḥ*) are associated with *amṛtatva* (e.g. 10.53.10, *devā;* 10.52.5, *yathā vo devā varivaḥ karāṇi).* And *ati-rohaṇa* (transcendence) is as frequently associated with the heavenly realm, which is referred to as *amṛtasya loka* (10.85.20) (e.g. 10.156.4 *rohayo divi;* 1.51.4 *divi ārohayo;* 1.7.3, *āsūryam rohayad divi;* and 8.89.7 *rohayo divi).*

Amṛtatva (immortality), as explained earlier, is the negation of *mṛtyu* (death, decay, destruction). Durgāchārya (on Nirukta, 11.1.8) explains that *mṛtyu* is synonymous with *madhyama-prāṇa;* it kills the individual being, as it (the *madhyama-prāṇa*) ascends to the higher regions, taking with it the other vital currents that would be involved in keeping the body alive.

Thus the expression *utkrāmati* (goes up) is synonymous with *ati-rohati* (ascends, transcends). Where the *madhyama-prāṇa* goes, or the region where the ascent is accomplished, is *amṛtatva* (beyond the hold of death): this is obviously *dyus-sthāna* (*divi),* where the devatā is Sūrya. Sūrya is explained by Yāska (Nirukta, uttara-shaṭka, 12.2.3) as so called because he moves onward (*sarpaṇa*), moves about in the sky (*sarati ākāshe*), procreates all creatures (*prasuvati*), and inspires and prompts all creatures in their own activities (*preraṇa*). Durgāchārya takes the last detail in the sense of Vāyu prompting the movement of the Sun.

Moving about in the sky, and being moved upward by Vāyu, indicate the ascent through the mid-region. And Yāska further cites a passage from Rig Veda (1.50.1 *udutyam jātavedasam*) and points out that the ascent is for all creatures to behold (*dṛshe vishvāya*) and profit by the rays of the sun which are beams of knowledge (*ketavaḥ, prajñā-nāma,* Nighaṇṭu 3.9).

He proceeds to quote another Vedic passage where Sūrya is eulogized as filling with his majesty the heavenly realm, the earth and the midregion, and as the very self of all things and beings, Nirukta (12.16).

Sūrya has a transcendental aspect, insofar as he 'transcends' (*ati-rohati*); he is the spirit, in this aspect, in the solar orb, the spirit illumining the three realms, himself being in the highest realm (*divi*), the controller from outside (*īshāna*). There is also an immanent aspect as *antaryāmin,* as residing in the right eye, and as the immortal and essential spirit (*amṛta*). The idea of Puruṣha comprehends both aspects.

Mantra: 10.90.3

एतावानस्य महिमाऽतो ज्यायाँश्च पूरुषः ।
पादोऽस्य विश्वा भूतानि त्रिपादस्यामृतं दिवि ॥ ३

etāvān asya mahimā ato jyāyān cha pūruṣhaḥ
pādo asya vishvā bhūtāni tripād asya amṛtam divi

Whatever is there in the phenomenal world is but the Puruṣha's majesty. But in his own nature he is much greater than this. All that exists before us is only one quarter of his nature or majesty, while the remaining three quarters are settled beyond our ken, in the celestial heights; untouched by change, decay or death.

(१) एतावान् अस्य महिमा । etāvān asya mahimā

So much is his greatness. The expression *etāvān*[1] presupposes whatever has been said in the previous mantra: that the Puruṣha is all this which is within the framework of space and time, and also all that is outside this framework, and that he is the lord of *amṛtatva* as well as of the phenomenal world which grows by all that the living beings incline towards. In this expression is included the world in the past, in the present and in the future,[2] and the world of living beings of all orders and the divinities of all types.[3]

The word *mahimā* (or *mahiman*) which means greatness, might, glory, majesty or power, is derived from *mahat* (in the sense of

[1] from *etad* or 'this' with the prefix *vatup,* according to the rule *yat tad etebhyaḥ parimāṇe vatup* 5.2.39, meaning *etad parimāṇam* 'so much', 'of such measure or magnitude', referring to quantity, number or size, cf. Pāṇini, 2.4.15.

[2] atītānāgata-vartamāna- rūpam jagad-yāvad asti

[3] yad idam deva-tiryang-mānushātmakam dṛshyate

exceeding).[4] Sāyaṇa explains this greatness as Puruṣha's own special prowess (*svakīya-sāmarthya-visheṣhaḥ*), and this makes him superior to everything else (*utkarṣha*). When this *mahimā* is enumerated as one of the eight supreme powers of a great god like Shiva or Vishṇu, it signifies that the fourteen worlds (seven above and seven below) are contained within his belly[5]. For the denizens of any of these worlds, the magnitude of such a god is beyond imagination.

The *mahimā* mentioned here also includes *vibhūti* (special and uncanny powers) and *vistāra* (spread, proliferation). The former accounts for his personal and unique capability,[6] while the latter speaks of his absolute freedom (*svātantrya*). Neither of these, however, can be spoken of as his own nature (*sva-rūpa*), which is much higher than these.

(२) अतो ज्यायान् च पूरुषः । ato jyāyān cha pūruṣhaḥ

If this be the mind-boggling majesty of the Puruṣha, this is not the all of him; there is much more to him. His actual majesty or greatness is far more than this perceived power or glory. The word *ataḥ* (meaning 'relative to that', 'than that') refers to the Puruṣha's majesty, glory or power (*mahimnātaḥ*) in being all of this existence and being the master of *amṛtatva.* As said earlier, the Puruṣha's glory, majesty or greatness is not his real nature (*svarūpa*); it is only one aspect of his, an insignificant aspect at that. We no doubt wonder at this glorious creation of his, but we should not circumscribe our understanding of the Puruṣha with it. His real greatness transcends this creation.

Kaṭha-Upanishad (3.11) has a mantra which indicates a hierarchy: the unmanifest (*avyakta*) is higher than the source of creation (*mahat*); and the Puruṣha is higher than the unmanifest. There is nothing higher than this Puruṣha; it is indeed supreme, the highest.

The unmanifest is so called because names and forms are not articulated or differentiated therein. Phenomenal world is manifest: it is characterized by names and forms. It presents to us the glory of

[4] with imanich, pṛthvādibhyah imanij vā, Pāṇini (5.1.122)

[5] chaturdasha bhuvanāni asyodare

[6] svakīyasāmarthya visheṣha

the Puruṣha. But what makes this possible is the prior condition of the initial urge or impulsion (metaphorically likened to the 'will'). This urge is in the nature of stress prior to explosion (*sphoṭa*); it is called *mahat*,[7] which presupposes the unmanifest state (*avyakta*), altogether devoid not only of names and forms but also of the stress or urge. There can be no *mahat* without there being *avyakta*. In this sense, *avyakta* is spoken of as superior to *mahat*. But *avyakta* itself is what gets transformed into the world of names and forms (*etāvān asya mahimā*), through the stage of *mahat*. The *avyakta* is but an aspect of the Puruṣha, a part thereof. The Puruṣha includes this *avyakta*, but is not confined to it. The Puruṣha is in this sense superior to *avyakta*. And because the Puruṣha comprehends not only all phenomenal existence (*idam*), all that has been, all that is, and all that is going to be, but also whatever constitutes the source and substance of phenomenal existence (*mahat* and *avyakta*), he is the 'highest' (*kāshṭhā*). Nothing can possibly overreach him, or go beyond him.

The same idea is expressed in a mantra in Muṇḍaka Upanishad (2.1.5).

The *avyakta* of the Kaṭha U. is called *akṣhara:* the seed and source of the world of names and forms, but undifferentiated as yet into names and forms (*avyākṛta*); and therefore indestructible and undecaying (*akṣhara*). It has life (*prāṇa*) and mind (*manas*) in a nascent state, albeit inarticulate and undirected. Beyond this unmanifest condition is the Puruṣha, absolutely devoid of form (*amūrta*) and settled in the realm above the earth and the midregion (*divya*) of him, origination cannot be indicated (*ajaḥ*). He abides in the interior of all the things and beings of the manifest world, and also outside them. He is therefore the reality that is transcendental, while being at the same time immanent in creation.

Sāyaṇa paraphrases the idea: this phenomenal world is not the natural or ultimate condition of the Puruṣha.[8] To be above it, beyond it, distinct from it is his natural state. It is in this state that Brahman is said to be founded in his own glory (*sve mahimni pratiṣhṭhitaḥ*).

[7] from *maghash,* 'to burst forth', 'to come up', 'to reveal itself'

[8, 9] na tu tasya vāstava-svarūpam (Sāyaṇa)

(३) पादः अस्य विश्वा भूतानि । त्रिपादस्यामृतं दिवि ॥

pādaḥ asya vishvā bhūtāni tripād asya amṛtam divi

What was said cryptically in the latter half of the first line is here spelt out. All this greatness, glory or majesty of the Puruṣha in the form of this wonderful creation is not his real nature or natural condition.[9] In order to illustrate how the Puruṣha is infinitely greater than the greatness of the created world, the notion of the Puruṣha having four quarters (*chatuṣhpāttva*) has been introduced as a cognitive construct, in the words of Sāyaṇa.

It is not to be imagined that the Puruṣha has actually four quarters, or that his magnitude may be measured by devices such as these. 'Being four-quartered' (*chatuṣhpāttva*) is only an as-if supposition. If we consider the Puruṣha as having four parts, all this majesty of creation is taken care of by but one of the parts; and the other three parts (the much greater part of the Puruṣha) are beyond the hold of the coordinates and dimensions of the created world; they abide high in the heavens, altogether inaccessible to us. The *pāda*-ideology has the function of showing us how insignificantly small the created world (which presents to us the glory of the Puruṣha) is, in contrast to the real nature of the Puruṣha.

pāda literally means an instrument of movement or progression (*padyate gamyate anena*), and refers primarily to the moving foot (*charaṇa*). The fourth part of a mantra in Rig Veda is technically called a *pāda* (*ṛk-pāda*). This was the forerunner of the later convention of verses having four *pādās.* By extension, anything could be divided into four parts, each part thereof being known as a quarter. The three-quarters is a greater measure than a quarter; it is larger, more expansive, mightier (*jyāyān*). The *pāda* is but a part of the whole, an *aṁsha* or aspect. However, the *pāda* is to be considered here in the context of *ati-rohati* of the preceding mantra, and *vyakrāmat* of the following mantra, both expressions suggesting transcending and expanding. The three-quarters which transcend the one quarter constitute one aspect; and hence the expression 'tripāt'. *pāda* in this sense means a 'foothold' for climbing, ascending, or transcending, or a stride that one takes to move around.

Vishṇu as *tri-vikrama* (who took three strides) is a well-known image in Rig Veda. Yāska explains (Nirukta, uttara-shaka, 12.19) that the word Vishṇu signifies, 'entering into everything and pervading everything'.[10] Durgāchārya points out that Vishṇu here means Sūrya whose rays of light enter into everything and pervade all over.[11] Yāska, cites in support of his explanation a mantra from Rig Veda (1.22.17)[12] which tells us that Vishṇu made three giant strides; and indicates the import of the mantra:[13]

This mantra visualized by Medhātithi-kāṇva, describes that the three divisions of all the space that is available were in fact made by Vishṇu (viz. Āditya) himself, and that he transcended these divisions.[14] There are two interpretations by traditionalists: one by Shākapūṇi, who says that the three steps that Vishṇu took, according to the three divisions mentioned above, signify earth, mid-region and the sky; and another by Aurṇavābha, who says that the three steps refer to the Sun rising in the east, the Sun being on top at noon, and the Sun setting in the west. The glossator, Durgāchārya, identifies the three steps, according Shākapūṇi, with fire (Agni) on earth, lightning (*vidyut*) in the mid-region and the sun (Sūrya) in the sky. Whatever the interpretation, Vishnu (or Āditya) transcends all these divisions.

There are at least seven mantras in Rig Veda,[15] which speak of

[10] vishṇur viśhater vā vyashnoter vā, tasyaishā bhavati

[11] sūryo rashmibhih... vishṇur bhavati; yadāvishṭa pravishṭaḥ, sarvato rashmibhih bhavati tadā vishṇur bhavati; vi-pūrvasya vāshnoteḥ, yadā rashmibhir atishayenāyam vyāpto bhavati, vyāpnoti vā rasmibhir ayam sarvam, tadā vishṇur adityo bhavati

[12] इदं विष्णुर्विचक्रमे त्रेधा निदधे पदम्। समूळ्हमस्य पांसुरे ॥

[13] यदिदं किञ्च तद्विक्रमते विष्णुः । त्रिधा निधत्ते पदम्। त्रेधाभावाय पृथिव्यामन्तरिक्षे दिवीति शाकपूणिः । समारोहणे विष्णुपदे गयशिरसीत्यौर्णवाभः॥

[14] Durgāchārya: yadidam kimchid vibhāgena avasthitam tad vikramate vishṇur ādityaḥ

[15] 1.22.17 idam vishṇur vichakrame tredhā, 1.22.18 trīṇi padā vi chakrame, 10.7.10 tredhā bhuve kam, 1.154.1, yah pārthivāni vi mame rajāmsi vichakramāṇas tredhorugāyaḥ, 1.154.4 yasya trī pūrṇā madhunā, 1.154.2 yasyorushu trishu vikramaṇeshu, 1.154.3 tribhir it padebhiḥ etc.

the three steps or divisions. Vishṇu becomes *tripāt* having made these three strides, having transcended them by three steps. He encompassed everything, as the next mantra indicates (*'vishvañg vyakrāmat'*).[16] Thus all the three divisions are in fact but one part.

Vishnu's own realm is distinct from this one part (of three strides). It is called 'highest foothold'[17] poetically termed the heavens (*divi*) or the world of immortality (*amṛtasya loka*). The transcending of the three realms is really a description of Vishṇu abiding in his own realm and illumining the wide expanse of the sky.[18] But this is not to be construed as the fourth realm. Vishṇu's presence is indeed in all the three realms, but not confined to them, or restrained by them. In this sense, it is not mortal (*martya*). Present within the mortal creatures, it is immortal (*amṛta*). This is the real meaning of *atirohaṇa.* It abides in its own glory and majesty (*sve mahimni).* Transcending each of the three realms is accomplished by having the visible and transactional aspect thereof as a foot-hold (pāda).

In reality, the transcending (*atirohaṇa*) is in terms of inward progression, a movement in the direction of the most interior reality (the *antaryāmi*). The earth contains within itself the midregion; and the mid-region contains within itself the sky. And abiding beyond this sky, but within its recesses, is the Puruṣha, which is the innermost reality. Muṇḍaka Upanishad (2.2.5) says:[19]

"In the Puruṣha is contained the three realms, the heavens, the earth and the midregions, and the mind with all the vital currents which are all pervaded by the Puruṣha through and through. One should seek to know this, the self of all beings, and abandon all other pursuits".

[16] 1.154.3 sadastham eko vimame tribhir it padebhiḥ and 1.154.4, eko dādhāra bhuvanāni vishvā

[17] 1.22.20, tad vishṇoḥ paramam padam, 1.154.5 vishṇoḥ pade parame

[18] 9.17.5 ati trī soma rochanā rohan na bhrājase divam

[19] यस्मिन् द्यौः पृथिवी चान्तरिक्षमोतं मनः सह प्राणैश्च सर्वैः ।
तमेवैकं जानथ आत्मानमन्या वाचो विमुञ्चथ अमृतस्यैष सेतुः ॥

Mantra: 10.90.4

त्रिपादूर्ध्व उदैत् पुरुषः पादोऽस्येहा भवत् पुनः ।
ततो विष्वङ् व्यक्रामत् साशनानशने अभि ॥

tripād ūrdhva ut-ait puruṣhaḥ pādo asya iha abhavat punaḥ
tato viṣhvang vi akrāmat sāshana anashane abhi

The Puruṣha who is described as 'three- quarters' or '*tripāt* (because he transcended the three footholds or the three realms: earth, mid-region and sky) has gone up (above the three realms) in the sense that he abides in his own real nature, beyond the ken of mortals. Only the quarter-part of the Puruṣha appears before us as the world that is recurrent and transmigratory. From his own realm, he has pervaded all that exists here, the living and non-living worlds, in diverse forms. This immense, wonderful and expansive universe of ours represents but a minor aspect of the Puruṣha's power, a small fragment (*pāda,* a quarter). The Puruṣha's real nature far exceeds this limit. We cannot fathom the entirety of his majesty; the bulk of it is beyond our understanding. Puruṣha pervades the animate and inanimate realms (or the earth and sky).

(१) त्रिपादूर्ध्व उदैत्पुरुषः । tripād ūrdhva ut-ait puruṣhaḥ

Sāyaṇa takes the descriptive epithet *tripāt* as qualifying the Puruṣha,[1] who is utterly devoid of the nature of the transmigratory world (*samsāra-rahitaḥ*), and who is the absolute and unitary principle of consciousness-energy (*brahmasvarūpaḥ*). He 'rose above' (*ūrdhva udait*) in the sense that the Brahman rests in his own glory, being outside this transmigratory world born out of nescience, and being altogether untouched by the merits and defects of such a world.

However, it is possible to take the expression *tripāt* along with *ūrdhva udait,* thereby suggesting the meaning that the Puruṣha rose upwards, taking three steps (or making three strides), mentioned earlier, or with three-fourths of his power (*mahimā,* glory, majesty). The three steps or the three realms may variously be seen as the three higher worlds (*mahaḥ, janaḥ* and *tapaḥ*), the three

[1] yo-yam tripāt-puruṣhaḥ

vyāhṛtīs (*bhūḥ, bhuvaḥ* and *svaḥ*), the three states (wakefulness, dream and deep sleep), the three Vedas (Rig, Yajus and Sāman), the three pādas of Gāyatri and so on; the Puruṣha's own realm is beyond the three realms. There is also an identification of the three steps with belly (*udara*), heart (*hṛdaya*) and the sky within (*dahara*); and going beyond them would be reaching *sahasrāra,* at a distance of 'ten *aṅgulas'.*

There is another interpretation for *udait:* concealing his own transcendental nature which is devoid of any involvement with the transactional world, the Puruṣha entered into the heart of every creature as its very soul.

The three steps or quarters (*tripāt*) that move upwards in sequence suggest the *upāsanā* (devotional exercise) that is indicated. The individual transcends his lower nature and moving upto his higher nature, finds the Puruṣha as his own ātman in the deepest recesses of his own being.[2]

(२) पादोऽस्येहाभवत्पुनः ॥ pādo asya iha abhavat punaḥ

The significance of this sentence is that the entire universe is the expression of but one small aspect of the Puruṣha; and that it does not exhaust, or fully reveal the majesty and power of the Puruṣha. The word *pāda* (literally one quarter or one step) means a small part (*lesha*), in contrast to the *tripāt* which is transcendental. The *pāda* in this context refers to the transactional world which we are acquainted with; *iha* (here) is to be taken to mean *samsāre* (in this transmigratory world).

The pāda 'becoming again and again' (*abhavat punaḥ*) refers to the constant changes (*vikāra*) that the world undergoes and to the phenomena of births and deaths that are cyclical in character (*pade pade*). There is a mantra in Rig Veda (10.190.3) which speaks of the sun and the moon being created anew in every aeon as they were in the previous ones.

The part of the Puruṣha that is renewed repeatedly is also symbolized by the ritual fire that must be kindled every day in many hearths. We read about this in Taittirīya Āraṇyaka (3.14.11).

[2] As Taittirīya-āraṇyaka (10.12.3) says: परेण नाकं निहितं गुहायाम् ॥

And in Muṇḍaka Upanishad (1.1.7) there is the image of the spider weaving its web, throwing out the threads from its own body and then withdrawing them into itself; plants grow out of the earth and get back into the earth; even so, from the imperishable Puruṣha the world comes out, and into him it returns.

The Puruṣha with this one step (*pāda*) (*tatah*) strode across (*vi akrāmat*) in all directions (*vishvaṇg*). *'Vyakrāmat'* (*vi akrāmat*) means, 'took or placed steps'[3] in different directions (the prefix *vi* being taken in the sense of *vividha*), or in an especial manner (*vi* having the sense of *visheṣheṇa*). The word *vyakrāmati* signifies pervasion (*vyāpti).*

The word *vishvaṅg* literally means 'moves about in several places, or all over'[4] and thus repeats the import of *vyakrāmat.* The two words together signify the all-pervasive character of the Puruṣha or of his one step (*sarvatra sarvataḥ vyāpta*). This world of ours is pervaded through and through by the Puruṣha.

The world of human beings is said to be sufficed in its interior with the world of spirits.[5]

It must be noted that in the Rig Vedic passages, the expression *udait* is very frequently used in connection with Sūrya (e.g. 1.50.5; 1.124.1; 1.191.8; 3.15.2; 4.13.1; 5.54.10; 7.35.8; 7.60.1; 8.13.13; 8.27.19; 9.17.5; 10.35.8; 10.37.2; 10.88.6 etc.), even as the expression *vyakrāmat* (in its variant forms *vichakrame* and so on) is used eulogizing Vishṇu (1.22.16-18; 1.154.1; 4.18.11; 7.100.3-4; 8.12.27; 8.52.3; 8.100.12 etc). And Vishṇu in the Vedic context is a form of Sūrya, especially the all - pervasive aspect of Sūrya. Yāska indicates why this is so (Nirukta, 12.18):[6] Durgāchārya explains :[7]

[3] kramu pāda-vikshepe

[4] vividhasthāneshu añjati gachchhati

[5] Taittirīya Samhitā (6.1.12): antarhito hi devaloko manushyalokāt

[6] विष्णुर्विशतेर्वा व्यश्नोतेर्वा तस्यैषा भवति ॥

[7] यदा विषितः व्याप्तोऽयमेव सूर्यो रश्मिभिर्भवति तदा विष्णुर्भवति । विशतेर्वा यदा विष्टः प्रविष्टः सर्वतो रश्मिभिर्भवति तदा विष्णुर्भवति । व्यश्नोतेर्वा विपूर्वस्य वाश्नोते यदा रश्मिभिरतिशयेनायं व्याप्तो भवति व्याप्नोति वा रश्मिभिरयं सर्वं तदा विष्णुरादित्यो भवति ॥

(४) साशनानशने अभि ॥ tato viṣhvañg vi akrāmat sāshana anashane abhi

The expression in dual number *sāshanānashane* is rather difficult to understand. It is a compound of two words *sāshana* ('with *ashana*') and *anashana* ('without *ashana*'), and the word *ashana* is of obscure significance in the present context. *Ashana* normally means eating or food. And there is also the common expression *ashanānashana* which means eating and fasting. (cf. Atharva Veda, 19.6.2). But this meaning does not agree with the action of pervading all over, suggested by *vishvañg vyakrāmat.* It has been suggested by Sāyaṇa that the words *sāshana* and *anashana* mean living beings (*chetana*) and non-living things (*achetana*) respectively, thus comprehending the entirety of the world which is pervaded over by the Puruṣha. Rāghavendra-tīrtha, however, takes the words in the sense of sages and gods; alternately he suggests that the Puruṣha pervades the living as well as the inert world and abides as its controller.[8]

It has also been suggested that day and night are meant here. Living creatures seek food when it dawns (cf. Rig Veda 1.124.12); and dawn is the time when food is offered to the gods in ritual (1.113.12). References like Agni ruling by day and night (1.98.2; 1.127.5; 10.88.6) represent in fact Sūrya as a form of Agni.

The neuter dual *sāshanāshane* is also said to have the import of *sadhastha* (heaven and earth, *dyāvā-pṛthivī).*[9] The expression *sadhastha* is employed for Agni (cf. RV 3.6.4 *mahānt sadhasthe dhruva ā*) as he shines over the earth and the sky (cf. also RV 6.1.11 and 6.48.6) and for Vishṇu[10] as he strides over earth and heaven (cf. also RV 1.154.4). The meaning of the second line of the mantra may thus be that the Puruṣha pervades over the entire world, the earth and the sky together. Heaven and earth also represent day and night; and Agni (or Sūrya) rules by day and night (1.98.2; 1.127.5 and 10.88.6) in the sense that he illumines both heaven and earth.

[8] chetanāchetane abhi vyāpya tān niyantṛtayā

[9] RV (10.17.6) ubhe abhi priyatame sadhasthe, referring to Pūṣhan, a form of Sūrya

[10] RV (1.154.1) askabhāyād uttaram sadhastham

Mantra: 10.90.5

तस्मा॑द्विराळजायत विराजो॒ अधि॒ पूरु॑षः ।
स जा॒तो अत्यरिच्यत प॒श्चाद् भूमि॒मथो॒ पुरः ॥

tasmāt virāṭ ajāyata virājo adhi pūruṣhaḥ
sa jāto ati arichyata pashchāt bhūmim atho puraḥ

The previous mantra declares that the Puruṣha pervaded this universe all over (*vishvaṅg vyakrāmat*). The present mantra elaborates on this theme. From that Puruṣha, who envelops all things (the sky and the earth together), and is transcendental, was brought forth the Virāj; and on the basis of this Virāj, the Puruṣha manifested himself. When he appeared, he overreached his own nature and became the immanent spirit in all creatures. The earth, then, came into existence and then the creatures; or, when he thus appeared, he overreached the earth, both in the West and in the East (viz. from behind and in front).

(१) तस्माद्विराळजायत । विराजो अधि पूरुषः । tasmāt virāṭ ajāyata virājo adhi pūruṣhaḥ

Sāyaṇa takes *tasmāt* (from him, or from that) as meaning *ādi-puruṣhāt* (from the primeval Puruṣha), for there is mention of another Puruṣha, born out of the Virāj. From the primeval Puruṣha came the Virāj, and from this Virāj the Puruṣha that is manifest in the transactional world came forth. Thus the Puruṣha and the Virāj are reciprocal in their origination.[1]

The word Virāj needs some explanation. The word is derived from the root *rāj* (*dīptau,* meaning 'to shine', 'to reign', 'to rule', 'to govern', 'to excel'), and with the prefix *vi* (meaning 'in an especial manner', *visheṣheṇa*); it signifies that which is inordinately luminous and overreaching (*visheṣheṇa rājate*). There is another sense in which the word is understood:[2] viz. that in which different kinds of things and beings shine or flash forth.

We have an explanation of the above mantra in Vājasaneya—Samhitā-bhāshya, which speaks of Virāj in terms of cosmic totality.

[1] paraspara-utpādya-utpādaka-bhāva

[2] vividhāni rājante vastūni atra

The cosmic totality (brahmāṇḍa-deha) mentioned here is in later thought (e.g. in Brahma-vaivarta-purāṇa, Prakṛti-khaṇḍa, Chap. 3) imagined to be the spatial stretch extending from the nethermost regions to the realm of Brahma (which is the highest within man's reach), beyond which is the high heavens (*vaikuṇṭha*), the Puruṣha's own majesty.

Further, this *brahmāṇḍa* is the grossest aspect of existence, grosser than the grossest, even as the ultimate atom is subtler than the subtlest. And this is the ground for countless worlds, the great primordial and pervasive space.

This cosmic totality is the body of the Puruṣha. As Bṛh. U. (5.5.3) would have it, *bhūḥ* or earth is his head, *bhuvaḥ* or the midregion is his arms, and *svaḥ* or the sky is his feet.[3] The Puruṣha is the soul of this body. With this body as the basis, the Puruṣha manifested himself. He appropriated the body as his own (*dehābhimānī*). The body emanated from himself owing to his own creative impulse (*māyā*). He takes the form of the soul (*jīva*). From this soul, space (*ākāsha*) came forth, from space wind (Vāyu), from wind fire (Agni), from fire water (*āpaḥ*), from water earth (*pṛthivī),* from earth vegetation (*oshadhayaḥ*), and from vegetation food (*anna*), and from food all creatures (*puruṣhaḥ*) (Taittirīya Upaniṣhad 2.1). The principle of such creative activity is technically known as Prajāpati. The primeval Puruṣha became Prajāpati; and from Prajāpati the cosmic materialization called Virāj issued forth, as stated in Shatapatha Brāhmaṇa (6.1.1.1 and 13.2.6.3).

This Prajāpati who is ruler of all things, far and wide, is in fact the creative principle, and is identified with Brahma, Agni, the Puruṣha and with Vishṇu. It is interesting that this is regarded as a feminine energy in Atharva Veda (8.10.1).

This is so even in Taittirīya Samhitā [4] and in Shatapatha Brāhmaṇa.[5]

Virāj was what and all that existed in the beginning. When she appeared, there was fear that she would become the entire world.

[3] bhūriti shiraḥ, bhuva iti bāhū, svar iti pratiṣhṭhā

[4] 3.3.5.2 prajāpatir virājam apashyat, tayā bhūtam...

[5] 13.2.6.3 prajāpatir virājam asṛjata, sā asmāt sṛṣhṭā

There is another reference in the same corpus (11.8.30), where it is said that the primeval waters, the illumining elements and the Virāj occurred with Brahman, the creator, and that when Brahman entered the body (the material vestment for the spirit), he became the overlord, the Prajāpati.

Here Virāj is placed in a subordinate position to the absolute spirit Brahma, who as creator transformed himself as Prajāpati. Now this Prajāpati is himself the Puruṣha, not however the primeval Puruṣha (ādi- pūrusha or Brahman), but the secondary Puruṣha, who emanated from Virāj (*virājo adhi pūrushah*), and who can be spoken of as the individual spirit, (*jīva*) that enters into the body-mind complex. The difference is between Puruṣha as being and Puruṣha as subject. However, there is not a duality of puruṣhas. We read in Bhāgavata (11.4.3) that the supreme and primordial Nārāyaṇa created the Virāj out of his own nature (in the form of the basic bricks of the material universe), and entered into the Virāj, when he came to be known as Puruṣha.

There are aspects of Virāj, the cosmic totality, which enter into the formation of Puruṣha: the sun in the cosmos became the eyes of the individual, the air became the breath, and so on, so that the Puruṣha (the progeny of Virāj) is in reality the brahman (viz. the progenitor of Virāj) and all the gods (viz. the universal energies) are settled in it as cows in a cattle shed. So we read in Atharva Veda (8.10.31 and 32).

Indeed, Prajāpati is himself Virāj, even as the earth, the midregion, the speech and the death are all aspects of Virāj AV (9.10.24).

Bhaṭṭa Bhāskara while commenting on the hymn (occurring in Taittirīya Āraṇyaka, 3.12) provides a fresh insight into the concept of Puruṣha. The primeval Puruṣha (called by Sāyaṇa *ādi-puruṣha*) is taken by Bhaṭṭa Bhāskara as Nārāyaṇa, or *praṇava* (*omkāra*), described by some as the original unmanifest reality (*avyakta*). He is Mahā-puruṣha in the sense that he is distinguished by the pristine creative urge (*maghash*). The Virāj that proceeded from this source is Prajāpati. With Virāj as ground the Puruṣha appeared: he is therefore called Vairāja puruṣha. He shines in all beings especially (*vi-rājati*), as the very light and life, as awareness pure and simple.

This is the 'psyche' of all beings: in the words of Bhaṭṭa Bhāskara *mānasīna-ātmā*. The totality of all the psyches is Prajāpati called *dasha hotra,* so called because he is characterized by ten details of the 'psyche': *chitti* (consciousness), *chitta* (reflection), *vāk* (speech), *adhītā* (recollection, attention), *keta* (desire, will, shape), *vijñāta* (discernment), *vākpati* (eloquence), *manas* (mind), *prāṇa* (vital current) and *sāma* (tranquility), which are comparable to the sacrificial ladle (*sruk*), oblation (*ājya*), altar (*vedi),* the grass-seat (*barhi),* fire (Agni), fire-kindler (*agnīdhra*), the oblation – offering priest (*hotṛ*), the impelling priest (*upavaktṛ*), the offering into fire (*havis*) and the chief priest (*adhvaryu*) respectively, in a sacrificial session. (Taittirīya Āraṇyaka 3.1).

The former ten details are individuals functions or psychic faculties,[6] while the latter are corresponding details necessary for the performance of a sacrificial ritual (*homa-niṣhpādakāh*). This is why Prajāpati is figuratively called '*dasha-hotrā*' (the ten fold sacrifice).

Bhaṭṭa Bhāskara explains that the word *atyarichyata* in the mantra signifies that the Puruṣha of his own accord let himself loose, and assumed multifarious forms that overreached his own original nature: he created the elements, the sense-faculties and so on. In this context, he cites a scriptural text (TB 2.2.9) to the effect that mind issued forth from the non-existent (viz. unmanifest) reality; and that the mind created Prajāpati, who in turn created all beings. 'Manas' here is the 'psyche' in its latent and total, foundational and primordial aspects. It is the same as the Vairāja-puruṣha or Dashahotra prajāpati. In other words, it is psycho-cosmic will (*samkalpa* or *kāma*).

(२) स जातोऽअत्यरिच्यत । पश्चाद्भूमिमथो पुरः ॥ sa jāto ati arichyata pashchāt bhūmim atho puraḥ

The significant word in this sentence is *ati arichyata.* The root of the word is *'rich',* which means 'to empty', to evacuate', 'to give up', 'to leave behind'. As the Puruṣha was 'born'[7] he 'emptied

[6] dasha sharīra-gatā padārtha-visheṣhāh

[7] viz. as he manifested or revealed himself, jātaḥ, janī prādurbhāve

himself', 'gave up' or 'left behind' (*arichyata*), Sāyaṇa paraphrases this expression as *atiriktaḥ abhūt* ('he became empty'), and explains that the Puruṣha assumed forms that were altogether different from Virāj, viz. the forms of gods, humans, beasts etc.[8] Sāyaṇa's position follows Bhaṭṭa - Bhāskara's, which has already been indicated. That is to say, the Puruṣha gave up his original form; he sacrificed himself at the altar of creation. This self-sacrifice (*ātma-yajña*) is synonymous with the sacrifice of the Puruṣha (*puruṣha-medha*). As a result of this sacrifice, earth came into being, and then (*atho*) the bodies of all creatures.

Sāyaṇa's interpretation is that after the Puruṣha appeared in forms foreign to his own original nature, earth came into being. This was later than the formation of souls (*jīvas*) of the gods, humans etc.

When the earth as the field for the function of these souls came into being, the physical constitutions for these souls were brought about. These are called *puras* here. Sāyaṇa means by *puraḥ* bodies (*sharīrāṇi),* so called because they are filled by the seven - fold constituents,[9] like blood, flesh, bone, marrow etc. The expression *puraḥ* may alternately mean, according to this line of thinking, *pūrvam,* meaning 'priory', indicating that this refers to the first phase of the creative process (*pūrva-sṛshṭi).* The Ādi-puruṣha[10] produced the Virāj,[11] entered into it as its spirit.[12] The souls of beings were thus caused. After this,[13] earth was created (*bhūmim sasarja*). Then,[14] the bodies for those souls which had come into being earlier (*teshām jīvānām puraḥ*) were created.

[8] virāḍ vyatirikto deva tiryang – manuṣhyādi rūpaḥ abhūt

[9] pūryante saptabhir dhātubhiḥ

[10] described by Sāyaṇa as the Brahman who is the theme of all the Upaniṣhads and the supreme spirit, *sarva-vedānta-vedyaḥ paramātmā*

[11] the cosmic body *virāṭ deham brahmāṇḍa-rūpam*

[12] sṛṣhṭvā tatra jīva-rupeṇa pravishya brahmāṇḍābhimānī devatātmā jīvaḥ abhavat

[13] *pashchāt,* 'then' viz. after the causation of the souls *devādi-jīva bhāvād ūrdhvam*

[14] *atho,* viz. after earth coming into being, *bhūmisṛṣhṭer anantaram*

However, the prefix *ati* added to the verb *arichyata* modifies the meaning to a great extent: it connotes the sense of 'beyond' 'over', 'over passed'. The import then would not be contained within the word *atyarichyata,* but would reach out to the words that follow: *pashchād bhūmim atho puraḥ.*

The expression *pashchāt* not only means 'later', 'after', but also means 'from behind', 'in the rear', 'towards the west', even as *puraḥ* (*purastāt*) means not only 'prior to', 'at first' but also 'in front' 'forward', 'towards the east'. The words have a temporal as well as a spatial connotation. To go well with the meaning of *ati arichyata,* it is better that the latter is resorted to.[15]

When this Puruṣha (the Subject) appeared, he overpassed the earth from behind as well as in front (viz. in all directions). There is involved here continuity and also a discontinuity: continuity of the Puruṣha as Being, and discontinuity of the Puruṣha as subject. Discontinuity may be looked upon as the sacrifice of continuity, but in fact there can be no subject without Being. Being is not abandoned in the subject. *puruṣha eva idaṁ sarvam.*

Mantra: 10.90.6

यत् पुरुषेण हविषा देवा यज्ञमतन्वत ।
वसन्तो अस्यासीदाज्यं ग्रीष्म इध्मः शरद्धविः ॥

yat puruṣheṇa haviṣhā devā yajñam atanvata
vasanto asyāsīt ājyam grīṣhma idhmaḥ sharad haviḥ

When the Puruṣha overpassed the entire earth (as mentioned in the previous mantra), the devas (to be explained shortly) performed the sacrifice (also to be explained) with the Puruṣha himself as the ritual oblation. The sacrifice that was then performed had the spring season as the clarified butter to anoint, summer as the fuel to let the sacred fire burn, and autumn as the oblations offered into it.

According to Sāyaṇa, if the previous mantras spoke of *pūrvasṛṣhṭi* or the prior phase of creation, with the present mantra begins an account of what is called *uttara-sṛṣhṭi* or the latter phase of creation, the responsibility for which rests with the devas (who were brought into being during the prior phase of creation).

[15] The *anvaya* would then be सः जातः भूमिं पश्चात् अथो पुरः अत्यरिच्यत ॥

(१) यत् पुरुषेण हविषा देवा यज्ञमतन्वत । yat puruṣheṇa haviṣhā devā yajñam atanvata

The expression *yat* is construed in the sense of *yadā* signifying the time when the *uttarasṛṣhṭi* began. This is when the bodies or physical constitutions had been brought into being for the convenience of the souls.[1] Then the devas resolved to perform the sacrifice (yajña), which would accomplish the *uttara-sṛṣhṭi.*

Bhaṭṭa-Bhāskara comments (Taittirīya Āraṇyaka, 3.12):[2]

The yajña that was undertaken at the beginning of the secondary creation was in the nature of 'willing' (*samkalpa*). In fact, Bhaṭṭa-Bhāskara clarifies that it was 'like a yajña' (*yajñam iva*). The Vairāja - puruṣha, as explained earlier, is the 'psyche' of all beings (*mānasīna ātmā*). It was this Psyche that brought into being all the 'devas'. The devas are so called because they shine themselves, illumine other things, abide in the luminous space, or give gifts.[3] Bhaṭṭa-Bhāskara suggests that the devas here symbolize the life-currents (*prāṇas*), the modes of the psyches (*prājāpatyas*) and the sense -faculties (*indriyas*) of the creator. What is the kind of sacrifice they are capable of? It can only be *ādhyātmika.*

Sāyaṇa continues the trend of thought and elaborates:[4]

The devas performed the yajña mentally. They resolved in their minds that the nature of the Puruṣha (the totality of psyches) was itself the material with which to accomplish the yajña. That was the only detail in existence at that time; there was then nothing else which could be an offering or oblation. That is to say, the life--currents and sense-functions that were let loose by the Psyche,

[1] yadā pūrvokta-krameṇaiva sharīreṣhu utpanneṣhu satsu

[2] यत् यदा । पुरुषेण प्रजापतिना । हविषा हविष्ट्वेन संकल्पितेन । हविरन्तरस्य अभावात् । देवाः प्राणाः प्राजापत्याः इन्द्रियाणि च । यज्ञं संकल्पात्मकं । अतन्वत यज्ञमिव अकुर्वत ॥

[3] (Nirukta, 7.15) devo dānād vā dīpanād vā dyotanād vā

[4] यत् यदा । पूर्वोक्तक्रमेणैव शरीरेषूत्पन्नेषु । देवाः । उत्तरसृष्टिसिद्ध्यर्थं । बाह्याद्रव्यस्य अनुत्पन्नत्वेन हविरन्तराभावात् पुरुषस्वरूपज्ञमेव मनसा हविष्ट्वेन संकल्प्य । पुरुषेण पुरुषाख्येन । हविषा । मानसं यज्ञम् । अतन्वत अन्वतिष्ठन् ॥

began to function by obscuring the Psyche itself: they were outward in their orientation and turned their back to the internal reality. This is the yajña or sacrifice of the Puruṣha. It is as if the Puruṣha gave himself up to the devas. We read thus in Shatapatha Brāhmaṇa (11.1.8.2): The devas were created in the image of the Puruṣha (or Prajāpati); this creation itself is called the sacrifice, for the Puruṣha gave himself up to the devas. Such is Puruṣha's (Prajāpati's) yajña:[5]

This was because the Puruṣha himself was of the nature of yajña.

The symbolism of yajña has been detailed in a passage from Taittirīya Brāhmaṇa (2.2.1.1 and 2). This account is meant to explain how Puruṣha-Prajāpati came to be called Dasha-hoṭr (as mentioned earlier). Prajāpati resolved to bring forth all creatures, and at once perceived the *dasha-hoṭr*-mantra. He realized the import of this mantra and offered it as an oblation at the altar. The creatures were thus brought into being. But they at once struggled to get away. Prajāpati thereupon restrained them with the holding power of the mantra. He thus became *dasha-hoṭr*. Prajāpati (as being) is himself all the creatures (as subject). The creatures, however, are manifest, while Prajāpati is unmanifest. The oblation that he offered in order to transform himself from the unmanifest state to the manifest was only mental. For Prajāpati is the Psyche. The unmanifest Psyche is perfection and totality (*pūrṇa*), while the creatures that became manifest are distinguished by imperfection and segmentation (*nyūna*). The latter needs to move in the direction of the former. This is the significance of yajña (sacrifice): the Subject realizing the Being.

Later, the same text TB (2.24) explains that when Prajāpati perceived the *dasha-hoṭr-mantra,* he fragmented himself into ten aspects (*chitti, chitta* etc.), and by tapas created all the beings:[6]

What now are these ten aspects that were brought into being as details of the yajña? There is another interesting dimension to the

[5] अथ देवाः । अथैतमात्मनः प्रतिमानसृजत यद्यज्ञम् । तस्मादाहुः प्रजापतेर्यज्ञ इति । स देवेभ्य आत्मानं प्रदाय . . . ।

[6] स एतं दशहोतारमपश्यत् । तेन दशधाऽत्मानं विधाय दशहोत्राऽतप्यत ।।

idea of the creator, *dasha hotṛ,* for Prajāpati: (1) as the brāhmaṇa, given to austerity (tapas); (2) as two-fold fire or Agni or yajña of two kinds (*pāka-yajña* and *havir-yajña*); (3) as earth or *pṛthvī,* which is the three-fold ground (for fire, food and rituals); (4) as the mid-region or antariksha, which establishes the world in four ways (sound, rains, quarters and space); (5) as prāṇa in five forms (*prāṇa, apāna, samāna, udāna* and *vyāna*); (6) as moon or chandramā who sustains the world in six seasons; (7) as food or anna which supports in seven vital functions; (8) as the sky or dyauh, which causes happiness by eight (five sense functions and three internal organs); (9) as the sun or āditya, who works with the above eight, adding his own brilliance, so that the worlds are illumined; and (10) Prajāpati who manifests himself in all the nine ways mentioned above, and yet remains in his own transcendental nature. Note that TA (3.1) has a separate list of ten items mentioned earlier in the commentary on (10.90.5), the first part of the mantra.

The symbolic character of yajña is thus made explicit.

(२) अस्य वसन्तो आज्यमासीत् । ग्रीष्म इध्मः । शरत् हविः ॥ asya vasanto ājyam āsīt grīṣhma idhmaḥ sharad haviḥ

If the devas engaged themselves in a yajña, where the Puruṣha (the progenitor of the devas) himself served as the sacrificial offering, the yajña is of cosmic significance. Shatapatha Brāhmaṇa (11.1.6.7) has this passage: 'Then in the year, the Puruṣha occurred; he was Prajāpati':[7]

This year, who was Prajāpati, was indeed the sacrifice (11.1.1.1):[8]

The year and the sacrifice are here identified; and the two again are identified with the Puruṣha. According to Shatapatha Brāhmaṇa (8.4.1.22) 'it is the year in which all creatures are established',[9] as they are in the sacrifice and in the Puruṣha. The year is spoken of as Agni,[10] and as Āditya, the lord of all seasons.[11] The year is the

[7] ततः संवत्सरे पुरुषः समभवत् । स प्रजापतिः ॥

[8] संवत्सरो वै यज्ञः प्रजापतिः ॥

[9] samvatsaro hi sarveṣhām bhūtānām pratiṣhṭhā

[10] ibid. 8.4.2.16, samvatsaro vai agnir vaishvānaraḥ

[11] ādityastu eva sarvartavaḥ

sacrificer, and the seasons help him.[12] The spring season (*vasanta*) is the kindler of the sacrificed fire (*agnīdhra*), the summer season (*grīṣhma*) is the chief fire-tender (*adhvaryu*); the rainy season is the songster (*udgātṛ*); and the autumnal season is the master of ceremonies (*brahmā*) (ibid. 11.2.3.32). The same text (11.2.7.1-5) speaks of the very year as the sacrifice (*samvatsaro yajñaḥ*), with the seasons as the officiating priests (*ṛtava ṛtvijaḥ*); the months are in the nature of oblations that are offered in the sacrifice (*māsā havīmṣhi);* the half-months or fortnights are the vessels in which the oblations are placed[13] and the day-and-night the ritualistic coverings (*ahorātre pariveṣhṭrī).*

The three constituent details of a sacrifice which also provide fulfillment are *ājya* (the melted or clarified butter which makes the fire flare up and burn brightly), *idhma* (fuel that keeps the sacrificial fire burning) and 'havis' (whatever is poured into the fire as devotional offering or oblation like puroḍāsha cakes). The mantra under consideration enumerates but three seasons: spring (*vasanta*), summer (*grīshma*) and autumn (*sharat*), to symbolize these three constituents of the sacrifice, in that order. Normally a season consists of two months, and in a year therefore there are six seasons.

SB (2.2.3.9) enumerates five seasons as the phases of Āditya during the day. When the sun rises, it is spring (*vasanta*). When in the forenoon the cattle are dispatched for grazing, it is summer (*grīṣhma*). When it is midday, it is the rainy season (*varṣhā*). When it as afternoon, it is autumn (*sharat*). And when the sun sets, it is winter (*hemanta*). The number five appears ritualistically significant. As the SB (6.1.2.18) says, the seasons are five and the rows of the fire-altar (*agni-chiti*) are also five.[14]

But the mantra mentions only three seasons: spring, summer and autumn. The three seasons represent the three gods SB (7.2.4.26).

The three seasons are therefore prescribed as suitable for the performance of sacrificial rituals. Vasanta consists of two months,

[12] samvatsaro yajamānaḥ, tam ṛtavo yājayanti

[13] ardhamāsā havish-pātrāṇi

[14] pañcha vā ṛtavaḥ, pañchaitāsh chitayaḥ

Chaitra and Vaishākha, Grīshma of Jyeshṭha and Āshāḍha, and Sharat of Kārtika and Mārgashira. These are the most propitious months for sacrificial purposes, according to TS (4.4.11.1): for the *brāhmaṇa vasanta,* for the *rājanya grīshma,* and for the *vaishya sharat,* TB (1.1.2.6) etc.

Alternately, the three seasons named here symbolize the three periods during the day which are suitable for ritual offerings (*savana*). The spring season is the fore-noon (*pūrvāhṇa*); that is when the sun (representing the Puruṣha or Agni) rises up. The summer time is noon, when the scorching sun dries up all things. The autumnal period is represented by the eventide or midnight. These are the three ritual-periods: *prātah-savana, mādhyandina -savana and sāyam-savana.*

Mantra: 10.90.7

तं यज्ञं बर्हिषि प्रौक्षन् पुरुषं जातमग्रतः ।
तेन देवा अयजन्त साध्या ऋषयश्च ये ॥

tam yajñam barhiṣhi praukṣhan puruṣham jātam agrataḥ
tena devā ayajanta sādhyā ṛṣhayaḥ cha ye

The devas, being responsible for *uttara-sṛṣhṭi,* began the yajña in which the primeval Puruṣha (the progenitor of the devas) himself was the ritual oblation. Prior to actual oblation, the Puruṣha was placed on the ritual seat and consecrated or besprinkled. Then the devas, the sādhyas, and the ṛshis offered him as oblation.

(१) तं यज्ञं बर्हिषि प्रौक्षन् पुरुषं जातमग्रतः ।

tam yajñam barhiṣhi praukṣhan puruṣham jātam agrataḥ

The Puruṣha is here described as one who took shape (*jātam*) at the very beginning (*agre*) of the creative activity, and is identified with sacrifice (yajña). Sāyana, however, takes the expression 'yajña' in the first line of the mantra in the sense of *yajña-sādhana-bhūta,* that which serves as the means of accomplishing the sacrifice, viz. the sacrificial animal (*pashu*). His approach being *adhi-yajña,* it naturally occurs to him that the animal to be sacrificed must be procured even prior to the commencement of the yajña, secured to the sacrificial post (*yūpa*), and sprinkled with water for consecration. The words *agrataḥ jātam* and *barhiṣhi praukṣhat,*

according to him, agree with *yajñam* taken in the sense of the animal meant to be sacrificed.[1]

The word *barhi* also has an *adhi-yajña* orientation. The articles used in the yajña (implements, vessels or the sacrificial animal) must be placed only on straw-mats in three layers (technically called *trivṛt-barhi;* the grass for this purpose (*darbha*) is cut to prescribed size; and the three layers are meant to represent mother, father and son.[2] On such a seat, duly consecrated, the animal to be sacrificed (in this case, the Puruṣha), who had appeared even before the devas took shape (*agre jātam*), was placed and besprinkled (*praukṣhan*).

However, the sense of *yajña-sādhana-bhūta* for *'yajña'* appears rather unwarranted. The previous mantra identifies the Puruṣha (the Vairāja-puruṣha) with yajña; and in Rig Veda the word yajña is often synonymous with Vishṇu. And yajña in the Rig Vedic context does not always mean the ritual that we find in Yajur Veda. Derived from the root *yaja* (*yajati*), it signifies only devotion, adoration, honouring, offering of prayers; and not necessarily sacrifice. For instance, in RV (3.30.15), the worshipper himself is called a yajña.

More interesting is the play on the word 'yajña' a little later, RV (3.32.12). Indra, who is worthy of worship and honour (*yajñiya*) is invoked to protect (*ava*) the worshipper (*yajñam*) by means of the very devotion that the worshipper has (*yajñena*); it is this devotion of the worshipper that protects the adamantine weapon of Indra (*yajñah te vajram avat*). Sāyaṇa himself takes the word *yajñam* here in the sense indicated above.[3] And the well-known mantra, the last in this very Sūkta (10.90.16), means by *yajña* 'Vishṇu', and by *yajñena* "by devotion":[4]

There is no suggestion of a sacrifice or a ceremonial ritual in such references. And Sāyaṇa also concedes that the yajña mentioned in this mantra is *mānasa* in character.[5]

[1] pashutva bhāvanayā yūpe baddham

[2] tri-vṛt-bhavati; mātā pitā putraḥ

[3] yajñam yajñasya kartāram yajamānam

[4] यज्ञेन यज्ञमयजन्त देवाः ।

[5] ayajanta mānasa-yāgam niṣhpāditavanta iti arthaḥ

Interesting also in this connection is to read Shatapatha-Brāhmaṇa (13.2.7.13), where Agni, Vāyu and Sūrya are described as sacrificial animals (*pashu*). And we have seen that the Puruṣha, whom the devas sacrificed, according to this mantra, is identical with Agni and Sūrya. The ideology of a sacrifice (yajña) thus gets a different flavour altogether. Nirukta (12.41) paraphrases the words of the mantra.[6]

(२) तेन॑ दे॒वा अ॑यजन्त सा॒ध्या ऋष॑यश्च॒ ये ॥

tena devā ayajanta sādhyā ṛṣhayaḥ cha ye

With that Puruṣha, who is the spirit of sacrifice (yajña) or sacrifice incarnate (yajña-puruṣha), as the sacrificial object the gods, *sādhyās* and riṣhis performed the sacrifice.

The sacrifice needs the performers; and they were the devas; it needs the material that is to be sacrificed, and that was the Puruṣha. The devas, by definition the shining ones, the illumining agents, the gifting spirits, and the denizens of the sky.[7] The sacrifice that they performed was only in the mind.[8] As mentioned earlier, the devas represent only the vital currents (prāṇa) of the creator, Prajāpati (Bhaṭṭa-Bhāskara's interpretation). They are the sense-organs and mind, which are lights in all our transactions.

The earliest among these devas are designated as the *sādhyās.* The expression *sādhya* means 'to be accomplished', 'to be mastered or managed'; It is derived from the root *sādha* which signifies accomplishment.[9] They are to be conjured up in order to accomplish. In later thought, they were regarded as a class of beings dwelling in the mid-region (*bhuvar-loka*), above the earth but below the sky; their number was also twelve, or seventeen. But in the mantra above, the sādhyas are taken to mean the energies that render possible the accomplishment of ones own intended actions.[10]

[6] अग्निना अग्निमयजन्त देवाः ।

[7] devo dānād vā dīpanād vā dyotanād vā dyus-sthānād vā

[8] Sāyaṇa: mānasa-yāgam nishpāditavantaḥ

[9] rādha sādha samsiddhau, with ñyat-pratyaya

[10] Skanda-svāmin, rasāharaṇādikam sva-vyāpāram sādhnuvanti samsiddham kurvanti

In the earlier Nirukta-texts, the word *sādhya* was included under words signifying sun's rays.[11] Hence Skanda-svāmin mentions drying up the earth (*rasāharaṇādikam*) as a function of the *sādhyās.*

Bhaṭṭa Bhāskara takes 'sādhyās' and 'ṛshīs' as the two classes of the devas, who performed the sacrifice.[12] The sādhyas are said to be the earliest ones among devas to take shape.[13] Aitareya Br. (1.16), however, regards them as solar in character and instrumental (to the conduct of sacrificial rituals) in nature; they are accomplishers of actions.

It is significant that Bṛhad Devatā (1.116 and 2.12) includes the sādhyas, along with *āptyas, vasus* and *vishvedevas,* in the group of gods belonging to the realm of Āditya. The same text BD (7.143) mentions that Prajāpati, the creator, desirous of creating all beings performed the three-year *sattra* with the help of sādhyas and vishvedevas. Sāyaṇa follows this suggestion and describes sādhyas as capable of accomplishing creation, viz. Prajāpati and others.[14] However, *sādhyās* here mean only the energies of Prajāpati (*indriya* and *prāṇa*). Shatapatha Brāhmaṇa (10.2.2.3) states explicitly that the *sādhyās* are but *prāṇas,* which were instrumental in the accomplishment of creation at the very beginning.

They were within the body of Prajāpati, and contributed immortality (*amṛtatva*) and purity (*shuddhi*), which were necessary for all creation. Bhaṭṭa-Bhāskara also takes sādhyas to mean only prāṇas, which accomplish all things.[15] It is because of the sādhyas that Prajāpati was able to create; and they made him 'sadhya'. Taittirīya Samhitā (6.3.5.1) says that at the beginning of creation, there was nothing that was active, apart from the sādhyas; and that they sacrificed Agni (viz. the Puruṣha-prajāpati or Virāj) in Agni and for Agni. All creation proceeded from this.

Chhāndogya Upanishad (3.10.2) specifies that these are the forms of energy within the solar orb.

[11] nairukta-pakṣhe-rashmayaḥ

[12] ke te devāḥ? sādhyash cha ṛshayash cha dvi-prakārā api devāḥ ayajanta

[13] Nirukta, 12.41 pūrvam deva-yugam iti ākhyānam

[14] sṛṣhṭi - sādhana - yogyāḥ prajāpati-prabhṛtayaḥ

[15] Taittirīya Āranyaka, 3.12 sādhayantīti sādhyāḥ, prāṇāḥ

The expression *ṛṣhayaḥ* is almost synonymous with the word *sādhyāḥ.* The word ordinarily means the sages, seers, or the wise ones (from *ṛṣha gatau,* the *gatyarthaka-dhātu* taken in the sense of *jñānārthaka*), or from *dṛsh,* 'to see', *ṛṣhayaḥ draṣhṭāraḥ,* Uṇādi, 4.116). They signify the sense-functions, which apprehend (*indriyāṇi).* Sāyaṇa takes *ṛṣhayaḥ* as seers of mantras who help the *sādhyās.*[16] According to Shatapatha Brāhmaṇa (6.1.1.1), however, the *ṛṣhayaḥ* mean *prāṇāḥ* (*prāṇa vā ṛṣhayaḥ*); but this is distinguished from the *sādhyās* by the involvement of *tapas.*

The following excerpts from SB (6.1.1.1-5) helps us to understand the role of prāṇas in the creative process:

In the beginning, the non-existent (viz. unmanifest) alone was there. What indeed was this non-existent? The ṛshis verily were that. They were in the beginning as non-existent. Who then were these ṛshis? The vital currents or energies are the ṛshis. They were the ones who wore themselves out (rishan) by effort (*shrama*) and austerity (tapas). They are called ṛshis because of this.[17]

That which was in the centre (or midst) of these vital currents (viz. the chief vital current, *mukhya-prāṇa*) is verily like Indra.

It was called Indra, because it activates (*inddhayat*) all other vital currents from where it is, by its extraordinary power (*indriyeṇa,* by its energy); it makes them all alive. Indra is its hidden name. Thus seven puruṣhas came into being from the (seven) vital currents.[18]

Then the seven vital currents deliberated: "We cannot create, with the puruṣhas being like this (viz. multiple and disparate). Let us make one puruṣha out of these seven". Then they fashioned one

[16] tad-anukūlā ṛshayah mantra-drashṭāraḥ

[17] असद्वा इदमग्र आसीत् । तदाहुः, किं तदसत् यदासीत् ? इति । ऋषयो वाव तेऽग्रेऽसदासीत् । तदाहुः, के ते ऋषयः ? इति । प्राणा वा ऋषयः । ते यत्पुराऽस्मात् सर्वस्मात् इदमिच्छन्तः श्रमेण तपसा रिषंस्तस्मादृषयः ॥

[18] योऽयं मध्ये प्राणः एष एवेन्द्रः । तानेष प्राणन्मध्यत इन्द्रियेणैंद्धयत् । यदैंद्धस्तस्मादिंद्ध इन्धो ह वै तमिन्द्र इत्याचक्षते परोक्षम् । परोक्षकामा हि देवास इद्धाः सप्त नानापुरुषानसृजन्त ॥

puruṣha out of the seven. From above the navel (*nābhi),* two puruṣhas were accommodated, two more below the nave; and two puruṣhas were located at the sides (*pakṣha*). And the remaining puruṣha was to serve as the very foundation (*pratiṣhṭhā*) for the other six.[19]

Whatever now was the wealth and glory (*shrīh*) and essence (*rasa*) of each of the seven puruṣhas, was gathered upwards, and that became the head (*shiraḥ*); and all the vital currents sought refuge in this part. The body is thus known as 'locus of all' (*sharīra*).[20]

This composite puruṣha became the Prajāpati, the creator and protector of all beings; and it is this Prajāpati that is Agni, who presides over the sacrificial rites.[21]

This Prajāpati (who was composed of the seven puruṣhas) then created all beings. Having created all beings, he went upwards and ascended into the realm of the sun. Then there was nothing here that could be sacrificed; the gods, therefore, brought down this Prajāpati and made him the sacrificial object.[22] (10.2.2.1)

It is for this reason that it has been said by the seers: 'the gods performed the yajña (viz. sacrifice) by the yajña (viz. the puruṣha or

[19] ते ऽ ब्रुवन् । न वा इत्थं सन्तः तक्ष्यामः प्रजनयितुम् । इमान्त्सप्त पुरुषानेकं करवामेति । त एतान्त्सप्त पुरुषानेकं पुरुषमकुर्वन् । यदूर्ध्वं नाभेः तौ द्वौ, समौ ब्जन्यदर्वाङ् नाभेस्तौ द्वौ पक्षः पुरुषः पक्षपुरुषः प्रतिष्ठैक आसीत् ॥

[20] अथ यैतासा सप्तानां पुरुषाणां श्रीः यो रस आसीत्तमूर्ध्वं समुदौहंस्तदस्य शिरोऽभवत् । यच्छ्रियः समुदौहंस्तस्माच्छिरस्मस्मिन्नेतस्मिन् प्राणा आश्रयन्त तस्माद्वैवैतच्छिरः । अथ यत्प्राणा आश्रयन्त तस्मादु प्राणाः श्रियोऽथ यत्सर्वस्मिन्नश्रयन्त तस्मादु शरीरम् ॥

[21] स एव पुरुषः प्रजापतिरभवत् । स यः स पुरुषः प्रजापतिरभवदयमेव स योऽयमग्निश्चीयते ॥

[22] यान्वै तान्त्सप्त पुरुषानेकं पुरुषमकुर्वन्त्स प्रजापतिरभवत्स प्रजा असृजत । स प्रजाः सृष्ट्वोऽर्ध्व उदक्रामत् । स एतं लोकमगच्छद्यत्रैष एतत्तपति । नो ह तह्योन्य एतस्मादत्र यज्ञिय आस तं यज्ञेनैव यष्टुमध्रियन्त ॥ (10.2.2.1)

Prajāpati').[23] One who presides over the sacrifice is Agni, and the Puruṣha or Prajāpati also is Agni.[24]

Mantra: 10.90.8

तस्मा॑द्य॒ज्ञात् स॑र्व॒हु॒तः संभृ॑तं पृषदा॒ज्यम् ।
प॒शून् ताँश्च॑क्रे वायव्या॑नार॒ण्यान् ग्रा॒म्याश्च॒ ये ॥

tasmāt yajñāt sarvahutaḥ sambhṛtam pṛṣhat-ājyam
pashūn tān chakre vāyavyān āraṇyān grāmyāḥ cha ye

From this yajña, where everything was sacrificed, was collected speckled or clotted butter; and all the birds and the beasts, wild as well as domesticated, were made.

(१) तस्मात् यज्ञात् सर्वहुतः । tasmāt yajñāt sarvahutaḥ

That sacrifice in which the Puruṣha who symbolizes the totality of existence is sacrificed is known as *sarva-hut* or *sarva-medha,* also *puruṣha-medha* (*sarvātmakaḥ puruṣho yasmin yajñe hūyate, soyam sarva-hut*). This sacrifice is again mental in character (*mānasād yajñāt*).

However, according to Shatapatha-Brāhmaṇa, this is a ten-day sacrificial session,[1] the last day being the occasion for the comprehensive *vishva-jid-ati-rātra* rite, the benefit of which is the obtainment of all things one desires (*sarvasyāptyai).* The ritual on the seventh day (*āptoryāma*) is also important, for it is then that everything is sacrificed: all the gods visualized by the creator as well as all things connected with them, living or non-living (*ātma-devatyāḥ*), thus answering to the designation of *sarva-hut* or *sarva-homa.*[2]

The same text provides the background information in SB (13.7.1.1): Brahma, (viz. the Puruṣha or Prajāpati), self-born, engaged himself in austerity (viz. in deep contemplation), and

[23] तस्मादेतदृषिभ्यनूक्तम् 'यज्ञेन यज्ञमयजन्त देवा' इति ॥

[24] agninā agnim ayajanta devāḥ Nirukta 12.41

[1] (13.7.1, 2) sa vā eṣha sarva-medho dasha-rātro yajña-kratur bhavati

[2] (comm. on Vājasaneya Samhitā, 32.1). SB (13.7.1.9): सर्वं जुहोति सर्वस्मै जुहोति सर्वस्यात्यै सर्वस्यावरुद्ध्यै ॥

realized after a while that mere austerity was of little use. He then deliberated 'I shall offer my own self as sacrificial oblation in all beings, and receive all beings in myself as sacrificial oblation'. He did this, and as a result of this reciprocal sacrifice (in deliberation), he attained superiority over all beings, self- sufficiency and mastery over all the worlds.

What the significance of the expression 'all beings' (*sarva*) in the context of sacrifice is indicated in Vājasaneya Samhitā (32). It may be recalled that Puruṣha Sūkta occurs also in VS (31) having 22 mantrās and the mantra 8 in RV is VS (31.6). There is an explanation as to what this 'all -sacrifice' is about in VS (32.1-16). The Puruṣha or Prajāpati who is sacrificed is all this: Agni, Āditya, Vāyu, Chandra, the bright Brahma, the primeval waters. All the gods are contained within the body of Prajāpati. They are all like oblations into the one spirit, Agni or Puruṣha (*sarvam juhoti*). This is how he becomes 'All' (*sarva*). The gods are only special manifestations or aspects of this one Puruṣha. Time, which is the chief principle in creation, is in fact an offspring of this Puruṣha. Who can comprehend him, grasp him in ones own understanding? He cannot be grasped on top, in the bottom, or the middle. He is undifferentiated in space. Both space and time evolved out of him, at his will. He is the lone reality, and there can be nothing else that is equal to him or majesty. He is described as the 'golden womb' (*hiraṇya-garbha*), the all-real, and nothing is apart from him.[3] He is the inner controller of all beings. He is the very core of all existence, existing prior to the existence that spread in space and time. He pervades all outer space, and abides in the innermost space of living beings. He it is that makes all development in the past, in the present and in future possible; he is in the forefront of all creatures (VS: 32, 1-4).

(२) संभृतं पृषदाज्यम् ॥ sambhṛtam pṛṣhat-ājyam

Sāyaṇa takes *pṛṣhad-ājyam*,[4] to mean melted or clarified butter, meant for oblation mixed with curds (*dadhi-mishram ājyam*). He

[3] yasmān na jātaḥ paraḥ

[4] pṛṣhad: which was gathered, sambhṛtam, sampāditam

suggests that the expression signifies all things that are enjoyed by creatures.[5] Bhaṭṭa Bhāskara, however, means by *pṛṣhad* variegated (*vichitram*), viz. milk drawn from different animals like cow, buffalo, she-goat etc. mixed together; or, it may mean a state of transformed milk (like curds). The importance of *ājya* (clarified butter) in yajña is explained in Aitareya Brāhmaṇa (2.37): the yajña is a chariot for the gods,[6] and *ājya* and *prauga* (name of a hymn recited, also meaning the front portion of chariot-shafts) are like bridles restraining the movement of the chariot.[7] Ājya is said to be the essential nutrient which strengthens earth and sky.[8] It is clear that the oblation here is, the very spirit of manifold creation, which proceeds from the all-comprehending sacrifice.

This is figuratively spoken of as the 'food' (*anna*), on which all creatures depend. The clarified butter is the food of the fire that represents sacrifice. And the Sanskrit word *anna* signifies both what is consumed by all beings, and what consumes all beings.[9] The oblations into the sacrificial fire (clarified butter, faggots, cakes etc) are not only what the fire consumes, but they are what nourish the fire. The expression *pṛṣhad-ājya* means the variety of food that Prajāpati initially created.

We read in SB that the sacrificial fire, as soon as it is set up, will produce food in the form of water (*āpas*) and plants (*oṣhadhi).* The essential substance in both these forms of food is described as *ājya* (clarified butter as oblation), to be poured into the fire. This then is the very source and support of all life.[10]

Rasa, the juice, is the essential element and quintessence in the entire universe; it underlies all forms and all activities. It is

[5] evamādi bhogya-jātam sarvam

[6] deva-ratho vā eṣha yad yajñaḥ

[7] etāvantau rashmī yad ājya-prauge

[8] anayor dyāvā-pṛthivyoḥ pratyakṣham rasaḥ

[9] adyate atti cha bhūtāni

[10] जायत एष एतद्यच्चीयते स एष सर्वस्मा अन्नाय जायते । सर्वस्या अस्यैष रसो यदाज्यम् । अपां च ह्येष ओषधीनां च रसः । अस्यैवैनमेतत्सवस्य रसेन प्रीणाति । यावानु वै रसस्तावानात्मानेनैवैनं एतत्सर्वेण प्रीणाति ॥ (the exact reference cannot be traced)

therefore that all creatures delight in this. It is the flavour of life. It is in this sense 'gold' (*hiraṇya*) within the womb of creation (*hiraṇya-garbha*); and the unseen essence in all creatures (puruṣha).

The same text SB specifies that this *rasa* (which is *ājya*) is of the nature of mind[11] and that the sacrificer of the *rasa* (yajamāna) is a biped (*dvipād*), in the sense that he gives as well as receives.[12] The *ājya* as it emerges from the sacrificed fire (*puruṣha*) becomes *pṛṣhad* (extracted from several kinds of animals, and therefore variegated, answering to the description of 'all', '*sarvam*'), and in turn it is poured again as oblation into the same fire (viz. puruṣha). This is also in keeping with the words

yajñena yajñam ayajanta devāḥ (already explained).

(३) पशूंस्तांश्चक्रे वायव्यान् ॥ pashūn tān chakre vāyavyān

From the food that was thus produced by the sacrifice, animals of all kinds were created. The word 'pashu' for animal suggests securing, binding, fastening, tethering, for domestic, professional or sacrificial purposes (*pāshayati).* Atharva Veda (11.2.9) speaks of five kinds of *pashūs:* cattle, horses, humans, goats and sheep:[13]

The number five (*pangkti,* five-fold) is an important one in the context of creation: the sacrifice itself is described as five-fold, and the Puruṣha is five-fold, as also the animals. Everything is five-fold, according to Bṛh. U. (1.4.13):[14]

Creation too five-fold: Shatapatha Brāhmaṇa (12.3.4.1) mentions that the creator Prajāpati directed the Puruṣha-Nārāyaṇa to sacrifice,[15] and that out of the sacrifice five-strands of creation emerged: (1) the pashus, (2) the ṛks, yajus and sāman; (3) the puruṣha: the brāhmaṇa, rājanya, vaishya and shūdra from his limbs; (4) Chandra, Sūrya, Indra, Agni, Vāyu from the sense - functions of the Puruṣha; and (5) mid-region, sky, earth and the directions from the cosmic body (virāḍ-deha) of the Puruṣha. This five-fold sacrificial strand is also called *pañcha-rātra* of the Virāṭ-puruṣha.

[11] ā tvā juhomi manasā cha ghṛtena

[12] dvābhyām abhijuhoti, dvipād yajamānaḥ

[13] तवेमे पञ्च पशवो विभक्ता गावो अश्वाः पुरुषा अजावयः ॥

[14] स एष पांक्तो यज्ञः । पशुः पांक्तः । पुरुषः पांक्तम् । इदं सर्वं यदिदं च ॥

[15] puruṣham tvā nārāyaṇam prajāpatir uvācha - yajasva yajasveti

The animals (*pashus*) of all kinds are described here as belonging to Vāyu (*pashūn vāyavyān*). This is explained in TB (3.2.1-3) in terms of Vāyu being the supreme god of the mid-region (antariksha), and the gods of this region being the protectors of all animals.

SB (4.4.1.15) provides a different explanation: Vāyu indeed is the guide for animals, for Vāyu is life and it is by life that animals move about.

(४) आरण्यान् ग्राम्याश्च ये ॥ āraṇyān grāmyāḥ cha ye

The *pashus* (animals) that were thus brought forth belong to two broad categories: wild (*āraṇya*) and domesticated (*grāmya*). TA (3.11) mentions these two kinds of animals.

There are seven major species in each of the two groups:

(1) *āraṇya:* (i) animals with cloven hoofs (*dvi-khura*); (ii) beasts of prey (*shvāpada*); (iii) birds (*pakṣhi);* (iv) creeping reptiles (*sarī-sṛpa*); (v) elephants (*hasti);* (vi) monkeys (*markaṭa*) and (vii) animals of the waters (*riverine, nādeya*);

(2) *grāmya:* (i) cows (go); (ii) horses (*ashva*), (iii) goats (*aja*); (iv) sheep (āvi); (v) human beings (*puruṣha*); (vi) asses (*gardabha*); and (vii) camels (*uṣhṭra*). This classification is according to the same text.

Mantra 10.90.9

तस्मा॑द्य॒ज्ञात् स॑र्व॒हु॒त ऋ॒चः सामा॑नि जज्ञिरे ।
छन्दा॑ꣳसि जज्ञिरे॒ तस्मा॒द्यजु॒स्तस्मा॑दजायत ॥

tasmāt yajñāt sarvahuta ṛchaḥ sāmāni jajñire
chhandāmsi jajñire tasmāt yajus tasmāt ajāyata

From that all-consuming yajña (*sarvahutaḥ*), the three Vedic divisions were created, as also the metrical forms in which the seer's vision expressed itself.

ṛcha and sāma:

The three Vedic divisions, *ṛchaḥ* (representing the devatā Agni, and the terrestrial realm corresponding to the *vyāhṛti bhūḥ*), the sāmans (Āditya and *suvaḥ*), and the yajus (Vāyu and *bhuvaḥ*) are responsible for the three-fold models of verbal expressions, and in

turn for the fire ritual, according to Shatapatha Brahmaṇa (10.5.1-2).[1]

They are the hymns, chants and the prose formulae, together constituting the sacred utterance Udgītha (*ut* symbolizing the chants, *gī* the prose-formulae and *tha* the hymnology) (Chhāndogya, 1.3.7).[2]

Chhandas:

The metrical forms (chhandas) that emerged from this symbolic sacrifice are principally the following: they differ among themselves in the number of letters arranged in lines:

		Akshara	Pāda
1.	Viparītā-hrasīyasi	19	3
2.	Ati-nichṛt	20	3
3.	Pāda-nichṛt	21	3
4.	Vardhamānā	21	3
5.	Pratiṣhṭhā	21	3
6.	Uṣhṇiggarbhā	24	3
7.	Yava-madhyā	24	3
8.	Gāyatrī	24	3
9.	Padapangkti	25 (26)	5
10.	Kakupnyangkushā	27	3
11.	Uṣhṇik	28	3
12.	Kakup	28	3
13.	Uṣhṇik-garbhā	28	4
14.	Tanu-shirā	28	3
15.	Anuṣhṭup-garbhā	29	4
16.	Tāvirāṭ	30	3
17.	Virāṭ	30	3
18.	Mahāpada-pangkti	31	6

[1] स वा एषा वाक्त्रेधा विहिता ऋचो यजूंषि सामानि । तेनाग्निस्त्रेधा विहितः । एतेन हि त्रयेण चीयते ।

[2] सामवेद एवोद्यजुर्वेदो गीर्ऋग्वेदस्थम् ॥

19.	Kṛti	32	4
20.	Anuṣhṭup	32	4
21.	Nashṭa-rūpī	32	3
22.	Virāṭ	33	3
23.	Bṛhatī	36	4
24.	Abhisāriṇi	39	4
25.	Vairāja-triṣhṭup	39	4
26.	Pangkti	40	5
27.	Virāṭ-sthāna	40	4
28.	Viparītā	40	4
29.	Pragātha	40	4
30.	Viparitā-virāḍ-sthānā	41	4
31.	Virāḍ-rūpā	41	4
32.	Jytotiṣhmatī	44	4
33.	Jyoti	44	4
34.	Triṣhṭup	44	4
35.	Yava-madhyā	44	5
36.	Pangktyuttarā	44	5
37.	Jagatī	44	4
38.	Mahāpangkti	48	6
39.	Ati-jagatī	52	5
40.	Shakvarī	56	7
41.	Ati-Shakvarī	60	5
42.	Aṣhṭi	64	5
43.	Atyaṣhṭi	68	7
44.	Dhṛti	72	7
45.	Atidhṛti	72	8

The mantra may also refer to a sequential emergence: from the sacrifice the hymns (*ṛchaḥ*) and the chants (*sāmāni)* arose first, and from them, the metrical forms (chhandas); and from them the ritualistic passages (yajus). All rituals are derived from these ritualistic passages. The expression *tasmāt* has been employed thrice. It is only in the first case that it refers to the all-consuming

sacrifice (*sarva-huta*); the second time the expression is used, it refers to the hymns and the chants, and the third time, it refers to the metrical forms.

Mantra: 10.90.10

तस्मादश्वा अजायन्त ये के चोभयादतः ।
गावो ह जज्ञिरे तस्मात् तस्माज्जाता अजावयः ॥

tasmāt ashvā ajāyanta ye ke cha ubhayādataḥ
gāvo ha jajñire tasmāt tasmāt jātā ajāvayaḥ

From that (viz. the all-consuming sacrifice called *sarvahuta*) the *ashvās* (stallions as animals for carriage) arose, *ubhayādaḥ* (the animals with two rows of teeth, upper and lower, viz. beasts of burden like asses and mules), the *gāvaḥ* (cattle, animals providing food and sustenance) and *ajāvayaḥ* (goats and sheep).

Explanation:

If the word *gāvaḥ* means quadruped animals, they are included in the *grāmya* or domestic variety, indicated in mantra 8. There is no reason therefore that the words in this mantra which are indicative of the names of animals should refer to those very animals. The significance of the words must be sought elsewhere.

It is to be noted that according to Shatapatha Brāhmaṇa (10.5.1,2 and 6.3.1,11) the creator Prajāpati, after the emergence of the three forms of sacred speech[1] and the corresponding three forms of fire, Agni, entered into the waters along with these three forms of sacred speech.[2] He realized that all things and beings were hidden in these three forms of sacred speech (10.4.2.21 and 22).

Thereupon, the creator resolved to build up his own body in the shape of a sacrificial altar on the basis of these three forms of sacred speech. The sacrificial altar was thus the first seed of creation. Because it was the first and also the foremost, it was called Agni (from *agri)* SB (6.1.1.10-11).

[1] sa vā eṣhā vāk tredhā ... tenāgnis tredhā vihitā, viz the ṛchaḥ, sāmāni and yajuḥ

[2] prajāpatis trayyā vidyayā sahāpaḥ prāvishat

The previous mantra speaks of the emergence of the three forms of sacred speech, and the present mantra should naturally continue that thread of thought, and focus attention on the creative aspect of Prajāpati as Agni. According to the mantra, from Prajāpati (or yajña which is *sarva-huta*), ashva arose. SB (13.3.1.1) tells us that the perceptive organ of Prajāpati swelled and dropped down; it then grew in size and is therefore called ashva (from ashū, vyāptau).

Elsewhere the same text speaks of a creative tear as having fallen from Prajāpati's eyes, which tear (*ashru*) became the ashva (6.1.1.11).

The word *ashva* has to etymological senses: the sense of pervasion (from *ashū, vyāptyartha*) and the sense of eating or consuming (from *asha, bhojanārtha*). The animal (*ghoṭaka*) is called ashva because it speeds across the roads (*ashvaḥ kasmād ashnute adhvānam*) and it eats much (*mahāshano bhavati).* However, the expression employed in the mantra does not mean this animal. We read in Taittirīya Brāhmaṇa (3.9.16.1) that *ashva* refers to Varuṇa (*varuṇo vā ashvam*); and texts like RV (1.50.1 and 1.115.1) and TS (2.2.12.1 and 2.4.12.1) employ the word *ashva* with reference to Sūrya. A mantra in RV (1.164.34) inquires into the prowess of the ashva that rains, the *ashva* standing here for Varuṇa or Sūrya:[3]

The plural number of the word used in this particular mantra has reference to the multiple origin and manifold nature of the divine *ashva.*[4]

The horse was no doubt a very useful animal during the Vedic period, and represented the facility of travel (Nirukta, 9.2, *ashvo voḷhā, sukham ratham iti kalyāṇa-nāma*). At a later period, it was also a sacrificial animal (*medhyāshva* or *yajñāshva,* the eulogy of which is contained in RV (1.162.1). It is counted among the sacrificial offerings: horses, bulls, oxen, cows and sheep.[5] These animals symbolize vigour and energy, and the offerings are made to Agni,

[3] पृच्छामि त्वा वृष्णो अश्वस्य रेतः ।

[4] RV ashva-stuti, (1.162.1), deva-jātasya, comm. bahudevatāta-svarūpena utpannasya

[5] RV (10.91.14) yasmin ashvāsa ṛshabhāsa ukṣhaṇo vashā meṣhā avasṛṣhṭāsa āhutāḥ

who is equated with Sūrya, Vishṇu and Puruṣha. The sacrifice is only symbolic. In this mantra, the origin of these animals as sacrificial offerings is also traced to Puruṣha, who is but Agni.

And the mantra can also be taken to narrate that the Puruṣha is the single and common source of all animate creation: horses, the animals that have incisor-teeth in both jaws, upper and lower (*ubhayādataḥ*), cows (*gāvaḥ*), goats and sheep (*ajāvayaḥ*) representing the domestic animals useful to man in many ways. But it must not be forgotten that *ubhayādataḥ* can mean time, more specifically the present which is sandwiched between past and future;[6] and that *gāvaḥ* may represent earth (*gamlṛ gamanārtha, asyām bhūtāni gacchhanti iti;* Nirukta, 2.5), speech (*mādhyamikā vāk*) or sun.[7] It also means the midregion or atmosphere (*antarikṣha*).

The expression *aja* (*na jāyate, notpadyate*) represents the drove, the troupe of Maruts, or one of the Rudrās; *avi* (*ava rakṣhaṇe*) means the sun (Sūrya), or hill (*parvata*). 'Aja' is also a name for the waters of the clouds, has the significance of 'moving' or being pushed about (*gati-kṣhepaṇārtha*); the clouds are tossed about by the Maruts, and the waters move out. *avi* also is the name of waters (Nirukta, 2.24), from the root *vī* (to move about, *gati,* and to pervade, *vyāpti*). The sun's rays (*gāvaḥ*) are responsible for the clouds to pour down rain (*ajāvayaḥ*). The imagery in this mantra may involve the symbolism of the three realms: sky (*ashvā*), midregion (*ubhayādataḥ*) and earth (*gāvaḥ*); and the waters that are present in all the three realms (*ajāvayaḥ*). It has already been explained that the expression Nārāyaṇa (the ṛṣhi of the sūkta) is principally associated with waters.

Mantra: 10.90.11

यत् पुरुषं व्यदधुः कतिधा व्यकल्पयन्।
मुखं किमस्य कौ बाहू का ऊरू पादा उच्येते।।

yat puruṣham vi adadhuḥ katidhā vi akalpayan
mukham kim asya kau bāhū kā ūrū pādā uchyete

[6] ubhau avayavau asya, adaḥ parokṣhabhūtaḥ

[7] 6.2, garetasyā mādhyamikāya vāchaḥ

The subsequent portion of the sūkta assumes the form of a question and the answer to it.

This mantra poses the question: When (*yat* in the sense of *yadā*) the gods decided to offer the Puruṣha as the sacrificial offering, what was his form like? The expression 'puruṣha' suggests a human being; and the question naturally implies a human form for the Puruṣha, having a face (or mouth), arms, thighs and feet. If the offering is to be a Puruṣha, what then are his face (or mouth), arms, thighs and feet?

Explanation:

The word *vyadadhuḥ* (*vi + adadhuḥ*) literally means differently borne or sustained;[1] Sāyaṇa, however, takes it in the sense of 'created with their will'.[2] The word may also mean 'divided', 'apportioned', 'constituted'. The related expression *vyakalpayan* (*vi + akalpayan*) is to be taken to mean 'differently imagined' (*vividham kalpitavantaḥ*). The question therefore, is in how many ways did the gods, who bore the Puruṣha in diverse ways, construe the constituent units of this Puruṣha? The general question is then specifically articulated: what now is his face (or mouth)? What his arms? what his thighs? and what his feet? It must be recalled that Yāska speaks of the gods as having human forms and of spoken of in terms of their organs (7,6):[3]

But who are these devas themselves? Sāyaṇa explains that they are the life forces or the vital currents of the creator or protector of all beings.[4] The gods willed and produced the Puruṣha for the sake of performing a sacrifice (yajña), which was all-inclusive (*sarva-huta*). The Puruṣha is clearly the constituted (suggested by the word *vyakalpayan*) and structured (suggested by the word *vyadadhuḥ*) instrument as well as object of sacrifice (suggested by the later statement in mantra 16, *yajñena yajñam ayajanta devāḥ*). The very processes of phenomenal existence (the devas) brought forth the

[1] vividha-prakāreṇa dhārayantaḥ

[2] sangkalpena utpādita-vantaḥ

[3] पुरुषविधाः स्युः । विविधैरंगैः संस्तूयन्ते ।।

[4] prajāpateḥ prāṇarūpāḥ devāḥ

primordial transactional being called the Puruṣha, a composite entity, which in its turn was responsible for the worldly processes of animate and inanimate orders.

Mantra 10.90.12

ब्राह्मणोऽस्य मुखमासीद्बाहू राजन्यः कृतः ।
ऊरू तदस्य यद्वैश्यः पद्भ्यां शूद्रो अजायत ॥

brāhmaṇo asya mukham āsīt bāhū rājanyaḥ kṛtaḥ
ūrū tad asya yad vaishyaḥ padbhyām shūdro ajāyata

The answer to the question raised is given here. The Puruṣha who was got ready to be sacrificed, had brāhmaṇa as his face (or mouth), the *rājanya* (or kṣhatriya) as his arms, the vaishya as his thighs; and the shūdra was born from his feet.

Explanation:

At first glance, the mantra seems to make a reference to the origin of the four caste-groups (*varṇās*) in the Indian society. In fact, this is the explanation most often given to this mantra. Even Sāyaṇa suggests that the mantra seeks to assign different limbs of the Puruṣha's body for the four caste groups (*jāti)*. During the days of Sāyaṇa (14th Century A.D), caste-groups had not only come to stay, but had become important in social organization. It was natural therefore for him to take the names 'brāhmaṇa etc., in the sense of caste groups. But it must be noted that the caste system was altogether alien to Rig Vedic corpus and to the society prevalent when this corpus was compiled. It has been a matter for conjecture how this mantra came to be incorporated into the Sūkta; the non-believers in the *apauruṣheyatva* of the Veda have even suggested that the entire Sūkta is an interpolation.

It is true that this idea of the four groups has not been repeated anywhere in the Rig Vedic corpus; and the word *shūdra* does not occur anywhere else in the entire Rig Veda (as P.V. Kane has rightly pointed out, History of Dharma Shāstra, Vol.2, pp. 18-104). The expression 'brāhmaṇa' is to be found only in this mantra, and nowhere else in the Rig Veda. The word 'brahma' however has often been employed, but in the sense of a hymn or a hymn-maker (mantra *kaṛtṛ, sūkta-drasṭṛ*) (as, e.g. 4.6.11; 5.52.2; 10.14.5; 10.105.8).

And the word *rājanya* for a kṣhatriya is employed only in this hymn, and nowhere else in the Rig Vedic corpus. Likewise, the nomenclature 'Vaishya', and as pointed out earlier, the word 'Shūdra'. 'Kṣhatra' in Rig Veda means area, land (later kṣhetra), and also valour, might and majesty (as attributes of Indra, Varuṇa or the Maruts, cf. 7.6.42; 8.25 etc.). There are also references to kṣhatriyās as virtuous rulers of the land.[1] And *visha* (for the later vaishya) signifies in the Rig Vedic context any group of people; it is a collective expression (cf. 3.5.3; 3.6.3; 3.11.5; 4.6.7 and 8; 4.9.2; 5.1.2; 5.8.3; 6.48.4; 8.35.12 and 16 etc.).

Even in Yajur Veda, where references are more obviously to the four social groups, the explanation is symbolic: as, for instance, in VS (14, 28-31), where there is a suggestion that the three currents (*prāṇa, udāna and vyāna*) of the Puruṣha (or Prajāpati) represent the *brahma* (viz. the brāhmaṇa), the ten toes, two thighs and torso represent *kṣhatra* (viz. the kshatriyas), the ten vital currents, the five elements, mind, consciousness and ego represent *shūdrārye* (viz. the shūdrās and vaishyās).[2]

References to Brahma and Kshatra are to be found in this Veda quite frequently, and as 'yajamānās' in the sacrificial context (1.18; 5.22; 6.3; 7.21; 11.14; 18.39 and 43; 19.5; 20.25; 26.19; 32.16; 38.14 etc.). Aitareya Brāhmaṇa (34.19) states that Prajāpati created yajña, and after that the brahma and kshatra:[3]

The two denote powers that make a sacrifice possible. And, according to Shatapatha Brāhmaṇa (11.2.7,16) these two powers are established in the common people, viz. the Vaishyas:[4]

[1] e.g. 4.42.1 rāshṭram kṣhatriyasya vishvāyor vishve;
7.64.2, ā rājānāmaha ṛtasya gopā sindhupatī kṣhattriyā; dhṛtavratā kṣhatriyā kṣhatram ānashuḥ, where the descriptions pertain to Mitra and Varuṇa.)

[2] तिसृभिरस्तुवत ब्रह्मसृज्यत पञ्चदशभिरस्तुवत क्षत्रमसृज्यत.... नवदशभिरस्तुवत शूद्रार्यावसृज्येताम् ॥

[3] प्रजापतिर्यज्ञमसृजत । यज्ञं सृष्टमनु ब्रह्मक्षत्रे असृज्येताम् ॥

[4] ब्रह्मक्षत्रे च विशि प्रतिष्ठिते ॥

The same text identifies the three factors, *brahma, kṣhatra* and *visha,* with the three *vyāhṛtīs, bhūḥ* (the earth), *bhuvaḥ* (midregion), *svaḥ* (sky); Prajāpati created the three powers from the three *vyāhṛtīs* (2.1.4.11 and 12).

The mantra is to be taken along with other mantras in the context of postulating a common origin for the entire universe, animate as well as inanimate. From different limbs of the allegorical persona (the Puruṣha) the gods, the Vedas, the chhandas, all animals, the sun, the moon, earth, horizons, the directions, the seasons and all human beings were created. This theme covers the mantras from 9 to 14.

Mantra: 10.90.13

चन्द्रमा मनसो जातश्चक्षोः सूर्यो अजायत ।
मुखादिन्द्रश्चाग्निश्च प्राणाद्वायुरजायत ॥

chandramā manaso jātaḥ chakṣhoḥ sūryo ajāyata
mukhāt indraḥ cha agniḥ cha prāṇāt vāyur ajāyata

If the previous mantra spoke of what aspects of the universe emanated from the gross limbs (like head, arms, thighs and feet), the present mantra refers to the origination of the moon, the sun, the gods Indra and Agni, and Vāyu from the Puruṣha's mind, eyes, face and the vital force respectively.

Explanation:

The moon (chandra) and the mind are intimately related, even as the sun (sūrya) and vision. The face, being the most attractive aspect of the human form, is related to Indra (the most expressive spirit) and Agni (the quality of brightness and luminosity). The vital force of course is in terms of vital currents which are but forms of air (*prāṇavāyu*).

The expression *chandra* is derived from the root *chadi,* which means 'to delight the mind' *(āhlādana; chandatīti chandraḥ*). Sūrya is called so because he moves about in the midregion, or because he procreates all creatures, or again because he inspires all beings to action and movement (cf. *Nirukta,* 12.14 *sūryās sartervā, suvater vā, svīryater vā*). There are references to the spirit of the sun who is in the solar orb being also in the right eye of every individual. This has been explained while the import of the Gāyatri-mantra was discussed.

Agni is described not only as the primeval and the foremost among the gods (*agnir agre prathamo devatānām*), but as head of the sky (*agnir mūrdhā divaḥ*). Indra is of course the king of the celestial denizens (*indro yātovasitasya rājā*); he is the head of the devas. Both Agni and Indra represent the aspect of superiority and sovereignty, even as the face in the human figure. Vāyu (corresponding to Puruṣha's prāṇa) is so called because he moves about within the body and makes all movements and actions possible.[1]

The moon outside corresponds to the mind within; the sun above to the vision in the eye; the principle of heat and light (Agni) and the power of the organs of sense (Indra) to the active principles within the head; the air of the atmosphere to the vital currents within the physical constitution.

Mantra 10.90.14

नाभ्या आसीदन्तरिक्षं शीर्ष्णो द्यौः समवर्तत ।
पद्भ्यां भूमिर्दिशः श्रोत्रात् तथा लोकाँ अकल्पयन् ॥

nābhyā āsīt antarikṣham shīrṣhṇo dyauḥ samavartata
padbhyām bhūmir dishaḥ shrotrāt tathā lokān akalpayan

From the Puruṣha's navel, atmosphere was formed, from his head the sky, from his feet the earth and from his organs of audition the space. Thus all the worlds were fashioned (by the gods out of the limbs of the Puruṣha).

Explanation:

The idea of navel (*nābhi)* according to Yāska (Nirukta 4.21) involves the suggestion of the central most point or the spot where all the organs are: centred (*nahanam eva nābhiḥ*). It is the centre of the entire physical constitution. From the Puruṣha's navel, was formed 'antarikṣha', literally the mid-region; but the word has several nuances. Yāska explains that the atmosphere or midregion is so called because it is located in between the earth and sky, or

[1] Nirukta, 10.1 *vāyur vāter veter vā syād gati-karmaṇaḥ* from *vā gatigandhanayoḥ;* alternately from *iṇ gatau,* according to Sthaulāshṭhīvi, *eter iti*

because it is the very extreme limit (*anta*) of the earth (*kṣhā*), or because in it are contained the earth and the sky, or again because it is the very immortal and immutable sky within the body (2.10).

It is what is immutable amidst mutable things, the eternal amidst transient things. Like Puruṣha's navel, this is the hub of all creation. The entire universe is in reality located in this. Skandasvāmin explains that antarikṣha is so called because it is perfectly tranquil (*shānta*) amidst all the creatures, which are ever active and agitated. Again, antarikṣha keeps the earth and the sky apart. The earth is represented by the Puruṣha's feet, while the sky is symbolic of the Puruṣha's head. All-round the antarikṣha is the space (directions), emanating from the Puruṣha's ears (located at the sides). All the worlds and the realms of our experience have thus been fashioned out of the Puruṣha's body.

Mantra 10.90.15

सप्तास्यासन् परिधयस्त्रिः सप्त समिधः कृताः ।
देवा यद्यज्ञं तन्वाना अबध्नन् पुरुषं पशुम् ॥

saptāsyāsan paridhayas triḥ sapta samidhaḥ kṛtāḥ
devā yat yajñam tanvānā abadhnan puruṣham pashum

The text of the mantra would literally mean as follows:

Seven were the enclosing sticks (viz. the constituent parts) of the sacrifice; and thrice-seven (viz. twenty-one) were the sacred faggots (viz. sticks of fire-wood to be ritualistically dropped into the fire). The gods in order to conduct the sacrifice bound the Puruṣha as the sacrificial animal.

Explanation:

The mantra reverts to the abiding imagery of the primordial sacrifice (yajña), which was responsible for all creation, and which was identical with the Puruṣha as the cosmic person. The bright and luminous forces that were earlier brought out (viz. the devās) created all things that we know of.

And in this, they had to depend on Puruṣha himself. The act of creation by these forces was itself in the nature of a sacrifice (yajña), to accomplish which the employment of the very Puruṣha, their own progenitor, became indispensable. This dependence on

Puruṣha to fulfill the purpose of creation is allegorically referred to as the Puruṣha being a *pashu* (sacrificial animal).

While the import is obvious enough, the description of the sacrifice, involving the numbers 'seven' and 'twenty-one' is rather enigmatic. This, however, is a frequent device employed in the Vedic hymns. Sāyaṇa provides some clues. His comments on this mantra are given below:

It may be necessary, before considering Sāyaṇa's suggestions, to explain the technical terms *paridhi* (seven in number) and *samidha* (twenty-one in number) used in the mantra. The former expression (*pari,* all-round; *dhi,* to place) denotes the procedure of priorly protecting the fire-altar on all sides by ceremonially placing the sacred grass-blades (*darbha, kusha*) or faggots. This enclosure is meant to ward off the evil forces which seek to disturb the ritual (*rakṣhoghna*). It is usual to place these protective devices on three sides of the altar (north, south and west), leaving the east open, for the sun rising in that direction will himself protect the ritual, driving away the evil forces.[1] The latter term, *samit* etymologically signifying 'burning brightly', refers to the faggots collected from some species of trees regarded as sacred (like ashvattha, palāsha etc.); the fire in the altar is fed by these faggots, put into it to the accompaniment of prescribed chants. This is an important detail in the sacrificial act. The faggots are always in prescribed numbers, and are often smeared with clarified butter. This sacrifice, however, is mental in character (*mānasam yajñam*); it consists of resolves and intentions (*sāmkalpika-yajña*). It does not therefore necessitate actual *paridhīs* and *samidha.* Even the ritual protection of the altar and the offering of faggots can only be symbolic.[2] The numbers associated with them (seven and twenty-one respectively) are likewise symbolic. They are significant only in their suggestions.

According to Sāyaṇa, the number 'seven' stands for the seven metrical forms (chhandas), like gāyatri. It is the chhandas that

[1] TS (2.6.6.3) na purastāt paridadhāti ādityo hi evodyan purastād rakṣhāmsi apahanti

[2] as in many another passage in Rig Veda, like 10.130.3 and 10.81.4, manīṣhiṇo manasā pṛchchhata

covers the Vedic idea, and protects it; the very etymological significance of the expression *chhandas* is to conceal and protect. Alternately, the idea of *paridhi* may suggest the enclosing sticks. As indicated earlier, each of the five-altars has three sides covered (leaving out the eastern direction). The two altars, *āhavanīya* and *uttara-vedi,* have thus six *paridhīs;* and the sun (Āditya) in the eastern direction is the seventh *paridhi.* The number seven has other suggestions which are relevant in the Vedic context, but which have not been indicated by Sāyaṇa. For instance, in Yajur Veda (17.79) we read:[3]

The passage VS (17.79) speaks of the seven fuels for the sacred fire (*samidha*), the seven blazing flames (jīhvā: named Kāli, Karālī, Manojavā etc.) the seven seers (ṛshi: the five main vital currents, prāṇa, apāna, vyāna, udāna and samāna, together with two of the minor vital currents, devadatta and dhanañjaya), the seven fond locations (*dhāma: janma* or birth, *sthāna* or residence, *nāma* or name, dharma or norms of right living, artha or material possessions, *kāma* or sensual pleasures, and *moksha* or liberation from the cycle of existence), the seven offerings (*hotra,* the seasons: *vasanta, grīṣhma, sharat, hemanta and shishira*), and the seven sources of transaction (yoni: the five *mahābhūtās* together with *mahat* and *aharnkāra*). There are also references, to the seven *dhenūs* (forms of speech), the seven *viprās* (the sages who are affiliated to Āngirasa), the seven *sindhūs* (rivers), and seven *rashmīs* (rays of the sun).

SB (6.1.1.1-6)[4] has an account of creation, where the number seven becomes an important detail. Prior to creation, nothing (*asat*) was there. What now is this 'nothing'? They call the seers (ṛshis) nothing. They were indeed there at the beginning. Who are these seers? The vital currents or the life principles (pṛaṇa) are called the seers. It is these that made creation possible with their effort and austerity, characteristic of the seers. The most important among them is Indra, the chief vital current (mukhya-prāṇa); and Indra by his power inspired the other vital currents to move and act. In fact,

[3] सप्त तेऽग्ने समिधः सप्तजिह्वाः सप्तऽऋषयः सप्तधाम प्रियाणि । सप्त होत्राः सप्तधा त्वा यजन्ति सप्तयोनीरापृणस्व घृतेन स्वाहा ॥

[4] The text is in the commentary on (10.90.7), footnotes 17-23.

Indra was so called because of this power to inspire. These vital currents acted and brought into being seven different puruṣhas. These vital currents thereupon deliberated that if these seven puruṣhas are distinct from each other, the purpose of creation will not be served. They then coalesced these seven puruṣhas into one Puruṣha: two puruṣhas above the navel, two puruṣhas below the navel, two puruṣhas on the two sides, and the seventh puruṣha as the very support and foundation (*pratishṭhā*) for the other six. The other six puruṣhas accommodated their individual essence, eminence and excellence (*shrīḥ*)[5] in this seventh one, who then became the head (*shiraḥ*), on which the other six depend. This composite Puruṣha, identical with the essence, eminence and excellence of the vital currents as they coalesce to form the body (called *sharīra,* because of the common support for all of them) is known as Prajāpati. And he is seven-fold, and is of the nature of Agni (viz. *yajñāgni).* It is therefore that the sacrificial fire also is seven-fold. Seven is the number of constituent parts of the Puruṣha-yajña.

It may also be noted that Yāska looks upon the number seven as the seven rays of the sun (Niṛukta, 4.26 *sapta āditya-rashmayaḥ*)

The devas, who intended performing the primordial sacrifice are only the effective vital currents of this Puruṣha (Prajāpati). Sāyaṇa also describes them as *prajāpati-prāṇendriya-rūpāḥ.*

As regards the *samidhā*, twenty-one in number (thrice seven, *triguṇī-kṛta-sapta-samkhyākā*), Sāyaṇa's suggestion is that the number represents twelve months of a year, five seasons (excluding *shishira* from the usual six), three realms (earth, midregion and sky), together with the sun (Āditya). There is another explanation that the number refers to the twenty-one *tattvās* (aspects of reality): ten organs of sense and action (*indriya*), five elemental categories (*bhūta*), five vital forces (*prāṇa*), and mind (*manas*). Alternately, the tattvas are primordial and unmanifest nature (*prakṛti),* the initial impetus for expression (*mahat*), subjectivity (*ahamkāra*), five gross elements (*mahā-bhūta*), five subtle elements (*sūkṣhmabhūta*), five organs of apprehension (*jñānendriya*), and three fundamental strands of reality (*guṇa*).

[5] See footnote 20 in the explanation (10.90.7)

Mantra: 10.90.16

यज्ञेनं यज्ञमयजन्त देवास्तानि धर्माणि प्रथमान्यासन् ।
ते ह नाकं महिमानः सचन्त यत्र पूर्वे साध्याः सन्ति देवाः ॥

yajñena yajñam ayajanta devāḥ tāni dharmāṇi prathamāni āsan
te ha nākam mahimānaḥ sachanta yatra pūrve sādhyāḥ santi devāḥ

The devās (who are of the nature of the vital energies of the Puruṣha, *prajāpati-prāṇa-rūpāḥ*) performed the sacrificial ritual (Puruṣha himself who is of the nature of yajña) by a ritual act (in the mind, through will and deliberation). The manner in which the ritual was conducted became the very first and most important ordinances. The great ones (*mahātmānaḥ*), who worship the Puruṣha in this manner (*tad upāsakāḥ*, Sāyaṇa), attain to the highest realm (the Virāṭ-puruṣha), where reside the ancient worshippers, the devas and sadhyas.

Explanation:

The expression 'yajña' has been used here in three different forms: as the object of an act (*yajñam*), as an instrument of action (*yajñena*), and as the act itself (*ayajanta*). The object of the actionis Puruṣha (or Prajāpati) himself. He is called yajña (cf. *yajño vai vishṇuḥ*): by yajña is meant the soul of all beings. So we read in SB (14.3.2.1):[1]

The action involves the instrumentation, will, deliberation, resolve and contemplation (*mānasena sankalpena*). And the action itself is described as worship (*ayajanta pūjitavantaḥ*).

Yajña as an instrument of worship may indicate, according to Sāyaṇa, the *nirmathyāgni,* when yajña as the object is the kindling of *āhavaniyāgni* (*yajñena nirmathyāgninā, yajñam homasādhanam āhavanīyam ayajanta pūjitavantaḥ*). Yajña may also mean the pashu in its instrumental sense, and the ritual 'agni' as the object (*yajñena agninā pashubhūtena yajñam yashṭavyam agnim*). In the *adhyātma* context, yajña as the object of the ceremonial approach is Vishṇu,

[1] सर्वेषां वा एष भूतानां सर्वेषां देवानामात्मा यद्यज्ञः तस्य समृद्धिमनु यजमानः प्रजाया पशुभिर्ऋध्यते ॥

and yajña as an instrument denotes knowledge of that divinity (*yajñena jñānādi-yajñena yajñam viṣhṇum ayajanta*).

Yāska points out that yajña in all three forms indicates only Agni, and cites a passage from a Brāhmaṇa in support.[2]

Agni is identified with puruṣha, the great self (*mahān ātmā*) of all beings and all divinities: it is all this (*sarvam idam agniḥ*). This is the perception of the knowing ones or those who directly visualize divinity (*daiva-bhāvinaḥ*). Agni for them assumes material forms (inert and stationary) as well as mental and spiritual forms (dynamic and mobile). The act of sacrifice regards the fire that is worshipped as Agni, and the 'havis' that is offered also as Agni. The worshippers are described here as 'devas' (vishve-devas, all-gods or the seven seers, *sapta-ṛṣhayaḥ*), and 'sādhyās' (the vital forces or the rays of light that prevail in the universe, *sādhyā iti sarva ete prāṇaḥ rashmayo vā*). The devas are distinguished by wisdom, light and eminence, while the sādhyas are energetic accomplishers.[3] The two groups are mentioned together to indicate that yajña is a conjoint operation of knowledge and action.[4] And this is how the ancients (*pūrve*) looked upon it, and attained to the highest state possible for the performers of yajña.[5]

[2] (Nirukta, 12.41). अग्निनाग्निमयजन्त देवाः । अग्निः पशुरासीत्तमालभन्त, तेनायजन्त ॥

(Comm. by Durgāchārya अग्निं स्थावरजङ्गमभावेन इति । दर्शनवतः प्रयोक्तुः सर्वमिदमग्निरित्यभिप्रेत्य ब्रवीति - 'यज्ञेन', 'अग्निना' स्थावरजङ्गमभावमापन्नेन हविर्भूतेन यज्ञं अग्निमेव सर्वदेवताभूतं आदित्यादिप्रनाडिकया महान्तमात्मानां अयजन्त देवाः दैवभाविनः ॥)

[3] Yāska (12.4.6) says sādhanat teṣhām eṣhā bhavati

[4] jñāna-karma-samuchchaya-kāriṇo yajamāna-bhāvam-āpannāḥ

[5] Durgāchārya comments significantly: ते (देवाः साध्याः) च तानि (धर्माणि कृत्वा नियमेनैव अनन्यभावित्वात् सन्तः । तमेव नाकं महान्तमात्मानमेकान्तसुखम् । सचन्ते तद्भावमेव ते आपेदिरे । किं त एव ? इति । नेत्युच्यते । यत्र पूर्वे... । शब्दार्थापदेशनित्यत्वाद्यत्र पूर्वे पूर्वतरे च ज्ञानकर्मसमुच्चयकारिणः आसते सन्ति जज्ञुः इत्यर्थः । विज्ञायते हि 'विश्वसृजः प्रथमे सत्रमासत' इति । शिरो ह्यध्यात्मं द्युस्थानभुक्तिः ॥

The conjoint employment of jñana and karma has been the ancient practice for attaining to the most exalted state of bliss, arising out of the realization of the Virāṭ-puruṣha, viz. the self of all beings, abiding in the head (identified with the *dyus-sthāna*).

This attainment has been called here *nāka,* which means ordinarily heaven (*svarga*) स्वर्गो वै लोको नाको देवाः ॥ The word is derived from the negation of worldly misery and stress (*na-aka*): the explanation is that *ka* signifies happiness; the absence of it, the suffering and pain, is *a-ka;* a further negation of this state of suffering is *na-aka* or *nāka.*[6] The import is that a proper performance of yajña as detailed above would result in a state of bliss. We read in Kāṭhaka Samhitā (2.2) that those who reach this realm get over all suffering.[7] Yāska identified *nāka* with Āditya or the sun-god who resides in the high heavens or sky (*dyauḥ*) and who lifts the beings to the world of bright and pure light (Nirukta, 2.14):[8]

This is supported by the Rig Vedic passage (1.34.8).[9]

Durgāchārya interprets *nāka* to signify ultimate and immutable happiness, which according to him, is identical with the Great Self.[10] And he points out that the attainment (*sachante*) of the devas and siddhas is by way of becoming that very self (viz. Virāṭ-puruṣha).[11]

And this is the first (viz. foremost, *prathamāni mukhyāni)* effective and enduring approach,[12] for becoming one with the Puruṣha (viz. *mahān ātmā*) (*mahadātma-bhāvāpattaye*). The goal of

[6] kam iti sukha-nāma: tat- pratiṣhiddham pratiṣhiddhyeta': 'na asmin akam asti

[7] na vā amum lokam jagmushe kiñcha nākam

[8] नाक आदित्यो भवति नेता रसानाम् । नेता भासां ज्योतिषां प्रणयः ॥

[9] तिस्त्रः पृथिवीरूपरि प्र वा दिवो नाकं रक्षेथे द्युभिरक्तुभिर्हितम् ॥ and by another passage (1,19,6): ये नाकस्याधि रोचने दिवि देवास आसते ॥

[10] mahāntam ātmānam ekānta-sukham

[11] sachante tad-bhāvam eva āpedire

[12] *dharmāṇi,* practices conjoined with relevant wisdom *tāni karmāṇi tathāvidha jñāna-yuktāni*

life then is this state of bliss (*nāka*).[13] Sāyaṇa rightly points out that this is the brief statement of the very purpose of the entire hymn known as Puruṣha-sūkta, elaborated in sixteen mantras: पूर्वं प्रपञ्चेनोक्तमर्थं संक्षिप्यात्र दर्शयति ॥

III. Epilogue

The Part II contains the explanation of all the 16 mantrās in the Puruṣha Sūkta (10.90) of Rig Veda Samhitā. As mentioned in Chapter 1 of Part I, all the 16 mantrās are found with some variations in the Yajur Veda. As is well known, Yajur Veda has two recensions, the Kriṣhṇa Yajur Veda and Shukla Yajur Veda.

Taittirīya recension of Kriṣhṇa Yajur Veda

The Taittirīya Āraṇyaka TA (3.12) has 18 mantrās on Puruṣha; it has all the 16 mantrās in RV. Moreover the order of the presentation of the mantrās in TA (3.12) is different from that in RV. The mantrās TA (3.12.16) and TA (3.12.17) are not in RV. TA (3.12.16) is also in Shvetāshvatara U.

For reading the text of these 18 mantrās of TA (3.12) in their own order, along with their commentary, we suggest the SAKSI book, 'Veda Mantrās and Sūktās widely used in Worship', Chapter 2.

The Yajur Vedins recite six more mantrās dealing with the Puruṣha found in TA (3.13) as a continuation of the Puruṣha Sūkta. The first mantra begins with the words *'adbhyaḥ sambhūtaḥ'*. For a text and translation of these 6 mantrās, see the chapter 3 of the SAKSI, 'Veda Mantrās and Sūktās ', mentioned earlier.

Vishva Puruṣha Nārāyaṇa Sūkta

This sūkta of 12 mantrās is intimately connected with the Puruṣha also. It is recited along with the Puruṣha Sūkta by the Kriṣhṇa Yajur Vedins. This Sūkta is in TA (10.13). It is also repeated in the Mahānārāyaṇa Upaniṣhad. The text and the commentary can be found in chapter 4 of the SAKSI book, 'Veda mantrās and Sūktās' mentioned earlier.

[13] According to Yāska (Nirukta, 2.14) *nāka* is the same as *dyuloka* (the high heaven) or Āditya (viz. Puruṣha): साधारणान्युत्तराणि षट् दिवश्चादित्यस्य च ॥

An excellent commentary on this sūkta can be found in the book by Swami Vimalānanda, 'Mahānārāyaṇa Upaniṣhad' published by R.K. Math, Chennai, India.

Shukla Yajur Veda (mādhyandina) Vājasaneya Samhitā (VS)

VS has in all 40 adhyāyās or chapters. The chapter 31, VS (31) dealing with Puruṣha has 22 mantrās.

The first 16 mantrās of VS (31.1-16) are almost same as 16 mantrās of RV, except for the ordering; there could be minor variations in a small number of words. The major difference is in VS (31.12). The first half is same as RV (10.90.13), but the second half is quite different namely *shrotrāt vāyuḥ cha prāṇaḥ cha mukhyāt agnir ajāyata'*.

VS (31) does not have the mantrās TA (3.12.16) and TA (3.12.17) mantrās found in RV (10.90) and two more.

The remaining 6 mantrās in VS (31) namely (17-22) are same as there in TA (3.13), the so-called Uttaranārāyaṇa anuvāka mentioned earlier.

Appendix

Mantra – Text

सहस्रशीर्षा पुरुषः सहस्राक्षः सहस्रपात् ।
स भूमिं विश्वतो वृत्वाऽत्यतिष्ठद्दशाङ्गुलम् ॥१॥
पुरुष एवेदं सर्वं यद्भूतं यच्च भव्यम् ।
उतामृतत्वस्येशानो यदन्नेनातिरोहति ॥२॥
एतावानस्य महिमाऽतो ज्यायाँश्च पूरुषः ।
पादोऽस्य विश्वा भूतानि त्रिपादस्यामृतं दिवि ॥३॥
त्रिपादूर्ध्व उदैत् पुरुषः पादोऽस्येहा भवत् पुनः ।
ततो विष्वङ् व्यक्रामत् साशनानशने अभि ॥४॥
तस्माद्विराळजायत विराजो अधि पूरुषः ।
स जातो अत्यरिच्यत पश्चाद् भूमिमथो पुरः ॥५॥
यत् पुरुषेण हविषा देवा यज्ञमतन्वत ।

वसन्तो अस्यासीदाज्यं ग्रीष्म इध्मः शरद्धविः ॥६॥
तं यज्ञं बर्हिषि प्रौक्षन् पुरुषं जातमग्रतः ।
तेन देवा अयजन्त साध्या ऋषयश्च ये ॥७॥
तस्माद्यज्ञात् सर्वहुतः संभृतं पृषदाज्यम् ।
पशून् ताँश्चक्रे वायव्यानारण्यान् ग्राम्याश्च ये ॥८॥
तस्माद्यज्ञात् सर्वहुत ऋचः सामानि जज्ञिरे ।
छन्दांसि जज्ञिरे तस्माद्यजुस्तस्मादजायत ॥ ९॥
तस्मादश्वा अजायन्त ये के चोभयादतः ।
गावो ह जज्ञिरे तस्मात् तस्माज्जाता अजावयः ॥१०॥
यत् पुरुषं व्यदधुः कतिधा व्यकल्पयन् ।
मुखं किमस्य कौ बाहू का ऊरू पादा उच्येते ॥११॥
ब्राह्मणोऽस्य मुखमासीद्बाहू राजन्यः कृतः ।
ऊरू तदस्य यद्वैश्यः पद्भ्यां शूद्रो अजायत ॥१२॥
चन्द्रमा मनसो जातश्चक्षोः सूर्यो अजायत ।
मुखादिन्द्रश्चाग्निश्च प्राणाद्वायुरजायत ॥१३॥
नाभ्या आसीदन्तरिक्षं शीर्ष्णो द्यौः समवर्तत ।
पद्भ्यां भूमिर्दिशः श्रोत्रात् तथा लोकाँ अकल्पयन् ॥१४॥
सप्तास्यासन् परिधयस्त्रिः सप्त समिधः कृताः ।
देवा यद्यज्ञं तन्वाना अबध्नन् पुरुषं पशुम् ॥१५॥
यज्ञेन यज्ञमयजन्त देवास्तानि धर्माणि प्रथमान्यासन् ।
ते ह नाकं महिमानः सचन्त यत्र पूर्वे साध्याः सन्ति देवाः ॥१६॥

S A K S I PUBLICATIONS

		Price
I.	**On Veda**	
1.	Rig Veda Mantra Samhita (Complete Text)	540
2.	Secrets of Rig Veda (First Aṣhṭaka)	450
3.	Divinizing Life: The Path of Atri Riṣhi (The Complete Maṇḍala 5)	275
4.	Krishna Yajur Veda Taittiriya Samhita Text, Transliteration & Translation (3 Volumes Set)	1200
5.	Krishna Yajur Veda Taittiriya Samhita Complete Text in Devanagari	200
6.	Krishna Yajur Veda Taittiriya Samhita Mantras (Text, Transliteration and Translation)	450
7.	Why Read Rig Veda?	40
8.	Internal Yajna	15
9.	Sarasvati - Goddess of Inspiration	30
10.	The Light of Veda	20
11.	How to Manifest Bliss	15
12.	Indra - Lord of Divine Mind	15
13.	Rudra Mantras	65
14.	Essentials of Atharva Veda	45
15.	Shanti Mantras	22
16.	Veda, Upanishad & Tantra	20
17.	Lights on The Upanishads	100
18.	Veda Mantras and Suktas widely used in Worship	45
19.	Essentials of Krishna & Shukla Yajur Veda	60
20.	Essence of Tantra	25
21.	Soma - The Delight of Existence	15
22.	Om - The Ultimate Word	30
23.	Ganapati, Brahmanaspati and Kumara	35
24.	Agni in Rig Veda (First 300 mantrās to Agni)	95
25.	Essentials of Rig Veda	45
II.	**Others**	
26.	Pranayama with Postures	50
27.	Prayers	20
28.	Work, Enjoyment and Progress	75
29.	Symbolism of Marriage	15

III. SAKSI Publications in 6 Other Indian Languages

	Price
Hindi	
01. Mantron Dwāra Paramānanda Prāpti	10
02. Bhū Sūkta	15
03. Sarasvati	10
04. Ādhunik Logon Ke Liye Veda Jñān	15
05. Antaryajña	15
06. Shānti Mantra	25
07. Tantra Sara	25
08. Agni Evam Indra Shakti	15
Marathi	
01. Shānti Mantra	20
02. Āntarika Yajña	15
03. Tantra Sara	25
04. Rudra Mantra	65
05. Paramananda Kasa Milaval	15
06. Veda Mantra Va Sukte	50
07. Ganapati, Brahmanaspati and Kumara	35
Tamil	
01. Agni Sūktangal	55
02. Sarasvati	10
Telugu	
01. Adhunikulakugānu Veda Jñānamu	10
02. Agni Mariyu Indruni Shakti	10
03. Mantramula Dwāra Paramananda Prāpti	15
Malayalam	
01. Atharva Veda Sāram	30
Kannada	
1 Ādhunika Mānavanigāgi Yoga	25
2 Ādhunikarigāgi Veda Jñāna	10
3 Agni Hāgu Indra Shakti	10
4 Agni Sahasranāma	18
5 Antaryajña	12

6	Atharva Vedada Antaranga	40
7	Bhū Sūkta	15
8	Daivi Preraṇeya Adhidevate - Sarasvati	22
9	Daivi Sankalpada Adhidevate Agni	65
10	Divya Jīvana	18
11	Gaṇapati, Brahmaṇaspati & Kumāra	30
12	Indra Sahasra Nāma Stothram	20
13	Mantragala Mūlaka Paramānanda Prāpti	12
14	Nemmadiya Bāḷu Nimmadāgisikoḷḷi	35
15	Nishchita Prayojanagaligāgi Prāṇāyāma	35
16	Ondu Varshada Jailu Jīvanada Anubhava	25
17	Pragatipara Jīvana	20
18	Rigvedavannu Yāke Odabeku	30
19	Rudra Mantragaḷu	40
20	Sāvina Sobagu Hāgu Punarjanmada Marma	25
21	Sāvitri Sārasangraha	16
22	Shānti Mantragaḷu	25
23	Shree Māthe	45
24	Shree Vidya Sāra Sudha	15
25	Veda Prakāsha	20
26	Vivāhada Sanketa	15
27	Yantragaḷu	45